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SATURDAY, DECEMBER 26, 1936.



**"SOMETHING RICH AND STRANGE": UNDER-WATER ICE FORMING AND REVEALING TO THE CAMERA
A DELICATE TRACERY OF CRYSTALS, A NATURAL DESIGN DISCOVERED BY CHANCE.**

The existence of frost patterns on the bottom of shallow pools during extremely cold weather, which is more fully illustrated and explained on a double-page elsewhere in this issue, was discovered by chance while the photographer was trying to record the growth of crystals on surface ice.—[PHOTOGRAPH BY A. W. DREYER.]

A BOTTOM OF THE POOL DECORATION BY DAME NATURE:

PHOTOGRAPHS AND DESCRIPTION



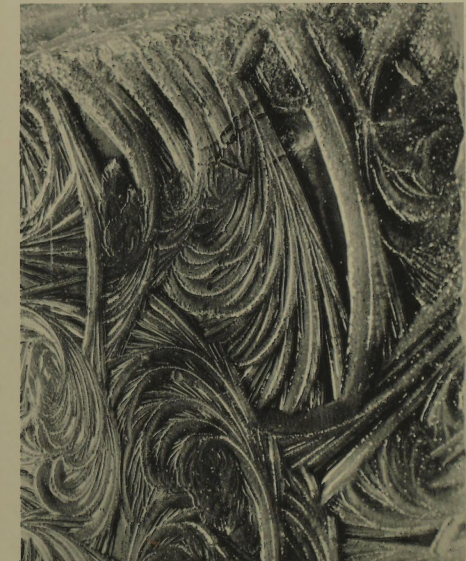
CREATED AS WATER CHANGES INTO ICE: SUBAQUEOUS FORMATIONS COMPARABLE IN BEAUTY

As a designer, Dame Nature is ever original, and she has an inexhaustible source of patterns with which to work. Some of her most beautiful and varied designs are produced by the action of frost on water that is slowly changing into ice on the bottom of shallow pools. It should be explained that prolonged and intense cold—about

zero Fahrenheit—will sometimes cause ice to form upon the bottom, as well as on the surface. This ice begins to form at a later stage, and at a slower rate, than that at the top, temporarily leaving water in between. If the top layer of ice is removed at the right moment and the water in between drained off, a net-work of

ICE CRYSTALS THAT ARE ENVIED BY ALL THE DESIGNERS.

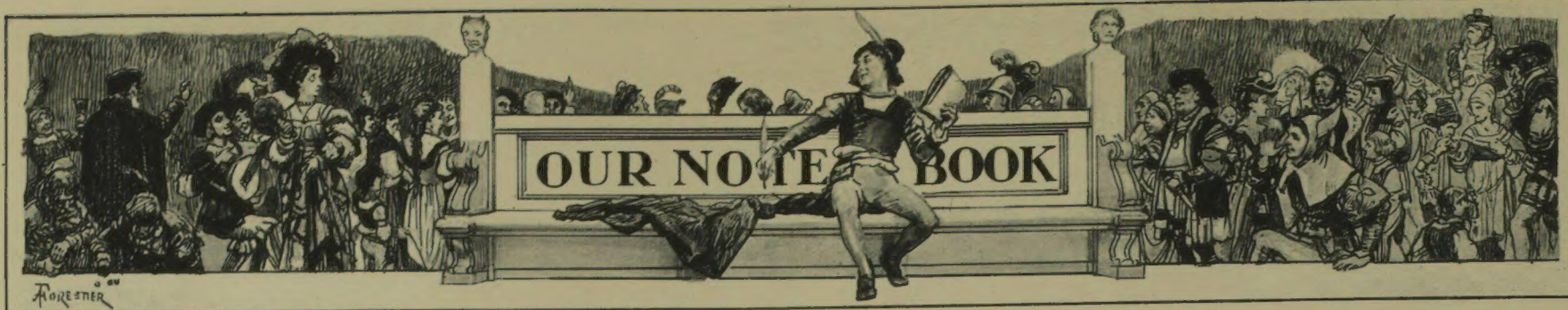
BY A. W. DREVER.



TO THE SHAPES ASSUMED BY FROST ON GLASS AND AS VARIED IN DESIGN AS SNOW-FLAKES.

Ice crystals will be revealed, beginning at different points and creeping over the bottom of the pool in every direction. The subaqueous retention of the ground ice which forms on the bottom of the pool is due to the cohesion between it and the stones which form the bed. This ice does not form in one even sheet, as does that

on the surface, but begins with long, needle-like crystals which are sharply defined against the background. As these grow, they gradually spread and, becoming broader, fill up the spaces in between, merging one into the other, until the entire bed of the pool is covered with one unbroken sheet of ice.



By ARTHUR BRYANT.

AFTER all the alarms and excursions of the past few weeks, it is no little blessing to be able to sit by one's own fireside and take one's share of Christmas fare and happiness. Even the lonely man without a household of rejoicing children has much to be grateful for in this timely occurrence of the great Christian feast; he can withdraw his mind from the contemplation of anxious politicians, angry newspapers, and angrier prelates, and fix it on the recollection of the most beautiful and peaceful story in the world—a story that is not the less beautiful because it happens to be true and because it is still going on in the hearts of men at this very hour and has been doing so ever since the day that Christ was born in a manger at Bethlehem "on Christmas Day in the morning"—

It was the winter wilde
While the Heav'n-born childe
All meanly wrapt in the rude manger
lies . . .

It seems so fitting that it should come just now, with the world so busied with its persecutions and recriminations.

But he her fears to
cease
Sent down the meek-
eyed Peace.

And for those who are ready to hear, and can be content to sit at home this Christmas-tide in love and charity with all men (even with those whom they regard as wicked and evilly-disposed), the meek-eyed Peace is still ready to descend—

No War or Battails'
sound
Was heard the World
around,
The idle spear and
shield were high
up hung;
The hooked Chariot
stood
Unstain'd with hostile
blood,
The trumpet spake
not to the armed
throng,
And Kings sate still
with awful eye
As if they knew their
sovrain Lord was
by.

But peaceful was the
night
Wherein the Prince of
Light
His reign of peace
upon the earth
began.

Each year the age-long offer is renewed, and each year rejected by warring, self-righteous, foolish Man. "And the light shineth in darkness and the darkness comprehended it not." Yet the offer is still renewed.

The recurrence of Christmas is so beautiful a thing and so universal that it would be difficult to conceive the world without it. Curiously enough, though it commemorates the Christ birth in a southern land, its meaning and its mystery are most apparent to the peoples of the north. In the frozen winter wild, in the darkest hour of our long northern night, we commemorate the beginning of things. It is soon after that the first lambs are born and the earliest violets and primroses appear in fields made rigid by bitter winds and with the clouds full of snow showers. When everything is at its most bleak and bare, life begins again.

It is easy to understand this readiness to welcome the Christmas Feast on the part of the peoples of Northern Europe. The coming of winter meant the beginning of a long, cheerless, and almost hopeless period for the mediæval peasant. Before him was an interminable procession of days of labour in rain-sodden or frozen fields, with bare trees and grey, colourless skies, and nights of shivering fireless and lightless in draughty hovels through the long hours of darkness. He had none of the resources of intellectual contemplation or discovery to keep him from stagnation and melancholy, for he could not read, and there was then no cinema and for him no generous, awakening breath of national pageantry or travel. But there was the Church, offering in its symbols and communal pageantry all the colour and light that there was in his life, and doing, however imperfectly, something to raise him from the brute earth. Of all the blessings that the Church bestowed on him none was greater than that of Christmas, the sweet, wintry festival of Christ's birth, with its bright

men's spirits most flagged and their lot seemed most unenviable. No words can adequately picture all that this must have implied to the simple, toiling villager of mediæval Christendom. And Christmas meant the more to him because all its symbols were of the countryside he knew—the shepherds watching their flocks by night even as he watched his, the dark manger in the cold byre he knew so well, lit by the ray from Heaven, and the honest country folk with the names of saints who pass and repass across the Gospel pages.

It is for that very reason that the Christian religion is usually so much more intelligible to the countryman than to the townsman. To-day in an age of streets and pavements, factories and machines, the faith of our fathers is dwindling and contracting, because it is losing its power of appealing to the common people. There is no poetry in the manger-birth or the waiting shepherd to the young mechanic whose own youth, and that of his father and grand-

sire before him, has been entirely passed in the ceaseless shadow of brick and concrete. But the countryman responds and thrills to the thought of the Christ and His disciples sharing the privations, labours and familiar joys of his own existence. Every reader of Hardy's work will remember the simple and intensely moving poem in which he recalls the belief of his cottage childhood, of how at midnight on Christmas eve the oxen knelt down in their strawy pen—

So fair a fancy few
could weave
In these years, yet
I feel
If someone said on
Christmas eve:
"Come see the oxen
kneel
In the lonely barton
by yonder coombe
Our childhood used to
know"
I should go with him
through the gloom
Hoping it might be so.

To the men and women of our race the whole Bible story has become intimately bound up with the familiar images of pastoral England. The shepherds watching their flocks by night

were English shepherds; the three Kings rare exotic travellers from afar, journeying over the English meadows; the manger where Christ was born the old broken one in the barn under the wintry elm-trees—

God rest you merry, gentlemen;
Let nothing you dismay,
For Jesus Christ in Bethlehem
Was born on Christmas Day.

Born, that is, in Farmer Giles' land just beyond the manor gates. And born in the heart of every man and woman, from squire to peasant, who thrilled at the tale of the world's supreme drama and mystery set against the background of their own homes. There was nothing irreverent in this, for it was where Christ was meant to be born and will continue to be born as long as there are Christian men and women in the world.



THE TREASURE OF CHRISTMAS WEEK (FROM DECEMBER 24) AT THE VICTORIA AND ALBERT MUSEUM: "THE ADORATION OF THE SHEPHERDS," A SEVENTEENTH-CENTURY ITALIAN GROUP IN COLOURED WAX, BY GIULIO GAETANO ZUMBO (1655--1701). The Christmas Crib or Nativity Group has been popular for over 1000 years, as permanent decoration of a church or as a feature of Christmas. Life-sized groups dating from the fourteenth century onwards, usually in terra-cotta, are still found in Italy. In the south, chiefly in Naples and Sicily, elaborate representations on a more or less miniature scale became popular in the seventeenth and eighteenth centuries. These were built up in various materials and frequently contained hundreds of figures dressed in gaily coloured stuffs. That shown here, given by Mr. Sigismund Goetze, is a fine example, beautifully modelled in coloured wax, of the simpler and smaller groups. The artist, Giulio Gaetano Zumbo, was born in Syracuse. He worked first in Sicily and later in Florence. This group probably belongs to his Museo Nazionale at Florence showing scenes of Pestilence and Death. The group probably belongs to his Florentine period and may be dated near the end of the seventeenth century.

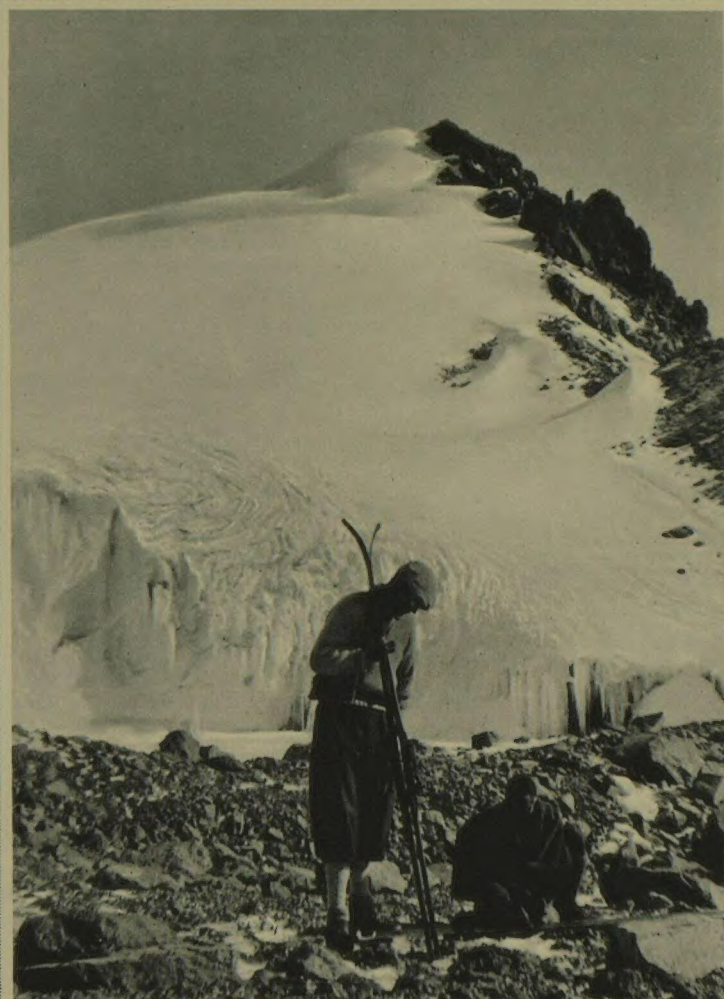
fires, lighted windows and good fare and its message of redemption and regeneration for poor, suffering humanity. It came just when it was most needed, broke the winter into halves, each henceforward bearable for the hope of the Christmas, Feast that ended the one and the coming of spring that ended the other.

For centuries to the peoples of northern Christendom Christmas came in this guise—the red coat out of the snow, the reindeer with its bells of promise, the voices of the carollers rising into the clear, frosty, starlit night. Its message was as clear as the snow on the fields, crisp in the unwonted sunshine as men look out on to their wintry meadows after a long spell of murk and fog. God so loved the world that He had sent His only-begotten Son to be a propitiation for human sins, and that at the very season when

WINTER SPORTS ON THE EQUATOR: SKI-ING ON MOUNT KENYA—AND NEGRO "ALPINISTS."



Left.
WINTER SPORTS
ON THE EQUATOR
IN AFRICA:
BLACK PORTERS
IN THE SNOW,
WHICH A BLIZ-
ZARD HAD
BROUGHT TO AN
UNUSUALLY LOW
LEVEL ON MOUNT
KENYA—MEN
AFTERWARDS
PROVIDED WITH
BOOTS.



Right.
THE SCENE OF
THE FIRST
AFRICAN SKI-
CHAMPIONSHIPS:
THE LEWIS
GLACIER, WHICH,
IT IS DIFFICULT
TO REALISE, IS
PRACTICALLY ON
THE EQUATOR.



AN AFRICAN ON SKIS: ONE OF THE MEN WHO PROVED THEMSELVES TO BE APT PUPILS DURING THE FIRST WINTER SPORTS "SEASON" ON MOUNT KENYA.



A PARTY OF SKI-ERS ON MOUNT KENYA, INCLUDING MRS. KENNAWAY, WHO CAN CLAIM TO BE THE FIRST WOMAN TO SKI IN EQUATORIAL AFRICA; WITH A BLACK PORTER IN ALPINE GARB.



BLACK PORTERS ACCOMPANYING A SKI-ING PARTY ON MOUNT KENYA: MWIMBI NEGROES, WHO ENTERED HEARTILY INTO THE SPIRIT OF THE EXPEDITION, SHELTERING DURING A BLIZZARD.

SKI-ING may now be enjoyed on Mount Kenya, which lies practically on the Equator, in East Africa. The snow on the Lewis Glacier (800 ft. below the summit) is reported to be excellent. A correspondent writes of this site: "There is no doubt that ski-ing can be indulged in all the year round. A slight thaw during the day and a heavy frost before the night wind springs up keeps the snow in perfect condition. Here Africans put on skis for the first time. They have proved themselves promising pupils, for they have a fine natural sense of balance. At night the temperature goes down to 18 degrees of frost, and water for drinking and cooking has frequently to be collected with an ice axe. Exceptionally heavy snowstorms are experienced on the glacier."

"LORDS OF MISRULE" IN BAVARIAN MOUNTAIN VILLAGES ON



THE "WILD MEN" ARRIVE, DRIVING ALL BEFORE THEM, SO THAT ANYONE IN THE VILLAGE WHO HAS STAYED OUT LATE MURKIES HOME: STRANGE APPARITIONS ON THE EVE OF ST. NICHOLAS' DAY.



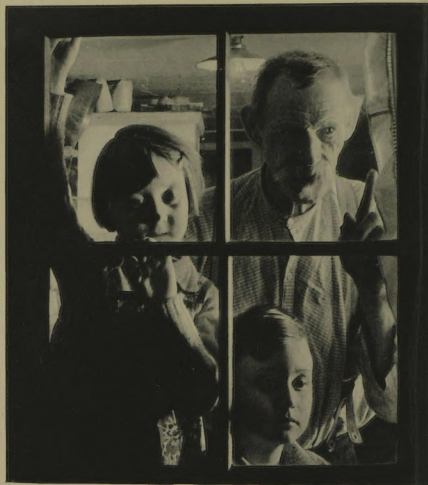
THE PENALTY OF CURIOSITY: THE "WILD MEN" CATCH A LITTLE GIRL, WHO HAS TO PAY FORFEIT FOR REMAINING OUT OF DOORS BY HAVING HER FACE RUBBED WITH SNOW.

THE quaint custom here illustrated, held annually among villagers of Bavaria, suggests a local variation of the medieval Christmas revellies under the "Lord of Misrule." A descriptive note supplied with the photographs explains: "On the eve of St. Nicholas' Day, December 6, there is great excitement in the little villages among the Bavarian Alps. The old and the very young crowd to the windows and gaze out into the street. The more daring stand whispering by twos and threes at corners. Soon the cry goes up: 'The Wild Men are

(Continued above on right.



PROCLAIMING THAT THE RULE OF THE "WILD MEN" HAS BEGUN: THEIR LEADER, SOUNDING A HORN AS A SIGNAL OF WARNING TO THE VILLAGE, SO THAT ALL MAY BE PROTECTED FROM MISCHIEF.



THE OLD FOLKS AND THE VERY YOUNG FOLKS REMAIN SAFELY WITHIN DOORS: A GRANDFATHER AND HIS GRANDCHILDREN AT A COTTAGE WINDOW WATCHING THE "WILD MEN" APPROACH THE VILLAGE.

coming! All rush to their houses and barricade themselves inside, while through the streets come running the young men, dressed in fantastic costumes, with horns and antlers on their heads. 'To-night the village is ours!' they cry. All night long they run about, storming the homes of pretty girls to obtain a kiss, or stopping passers-by and insisting on being treated to a quart of ale. From the time of their arrival in the village, the whole place is under

(Continued above on right.



FANTASTIC HORNED FIGURES EMERGE FROM THE DARKNESS OF THE FOREST: THE "WILD MEN" ARRIVE, SKATING ACROSS THE SNOW, TO HOLD SWAY OVER THE VILLAGE THROUGHOUT THE NIGHT.

ST. NICHOLAS' EVE: THE "WILD MEN" AND THEIR ANTICS.

'Wild Man government' for one night. At daybreak the bugle which proclaimed the start of their reign sounds again. They run off into the forest, take off their disguises, and reappear in the village as though nothing had happened." On St. Nicholas' Day, in medieval times, was elected the "Boy-Bishop," who held mock episcopal rule till Innocents' Day. In Chambers' "Book of Days" (Dec. 6) we read: "Besides the regular buffooneries throughout England of the Boy-Bishop and his companions in church, these pseudo-clergy seem to have perambulated the neighbourhood, and enlivened it with their jocularities, in return for which a contribution would be demanded from passers-by and house-holders." The old custom of giving secret presents on St. Nicholas' Eve was afterwards transferred to Christmas Day. Hence the association of Christmas with "Santa Claus," an American corruption of "San Nicolaas" (the Dutch form of the name), the custom having been brought to America by early Dutch colonists.



"TO-NIGHT THE VILLAGE IS OURS!" THE WEIRDLY GARBED "WILD MEN," WEARING HORNS AND ANTLERS ON THEIR HEADS, KNOCK AT THE DOOR OF EACH HOUSE ON THE EVE OF ST. NICHOLAS' DAY TO ANNOUNCE THAT THEIR REIGN HAS BEGUN.



THE "WILD MEN" ATTACK THE HOUSES WHERE THE BELLES OF THE VILLAGE LIVE, BUT ARE NOT ALWAYS SUCCESSFUL: A BUCKET OF COLD WATER FROM AN UPPER WINDOW DAMPS THEIR ARDOUR.



IF A PRETTY GIRL IS BEHIND A CLOSED WINDOW, IT IS PROMPTLY BROKEN: ONE OF THE "WILD MEN," WITH RAISED STICK, PREPARES TO FORCE AN ENTRY TO EXACT THE TRIBUTE OF A KISS.



THE WORLD OF SCIENCE.



"BOTTLED GLADNESS" ON THE CHRISTMAS TABLE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AS we gather round the fire after the Christmas dinner—will it be "round the radiator," I wonder, a generation hence?—we tell ghost-stories, or talk of "cabbages and kings." But seldom or never, I feel fairly sure, do our thoughts turn to

prevailed for several thousand years, and showed us the cause of this. Then followed the researches of organic chemists, which revealed a state of affairs of almost unbelievable complexity in regard to the changes which this most precious fermenting liquor undergoes before the resultant wine emerges. I might easily fill the rest of this page by the enumeration of the various "ethers," acids, and sugars formed in this mysterious process of fermentation and ripening.

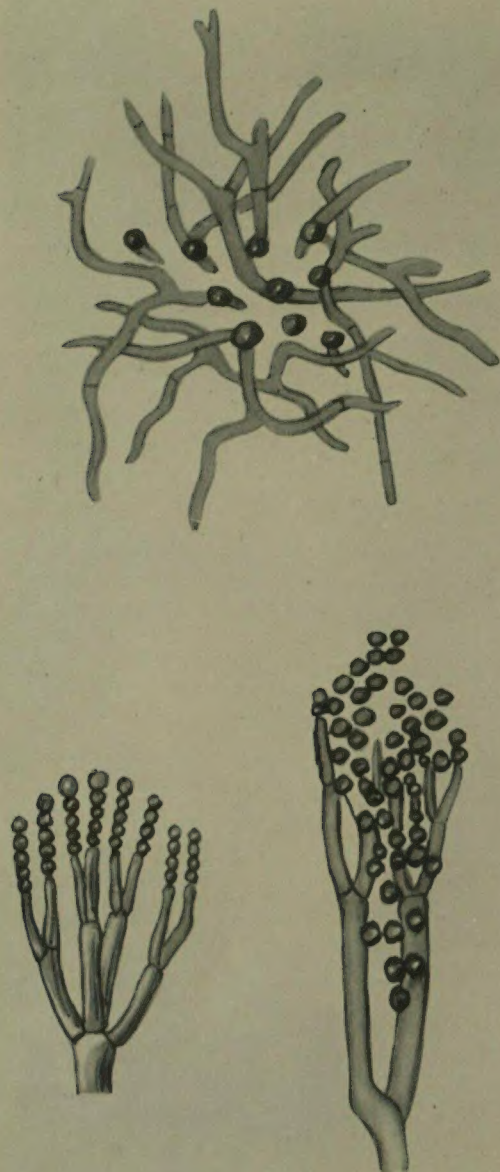
To Pasteur we owe the discovery of another of these "yeasts" (*Mycoderma vini*). This also grows on the skin of the grape, and plays its part in wine-making. The ageing of sherries kept on ullage is brought about by this species, by inducing oxidation changes and what is known as "esterification." Another "yeast" (*Botrytis cinerea*) is allowed to infect grapes for making wine of a high alcoholic content, such as Sauterne. Brandy is the alcoholic distillate from wine. But brandy should be regarded rather as a medicine than a "drink." There is surely no drink like good wine to relieve "that tired feeling." Most of us, probably, will echo the refrain of old Omar Khayyâm, who sang the praises of wine as no other has ever done: "I often wonder what the vintners buy One half so precious as the goods they sell."

Whisky and beer are both "malt" liquors, made by fermenting barley. But the peculiar properties of beer are due to the addition of hops, which act as a preservative and to impart the different flavours of the several kinds of "ales and stout." Of mead made from honey—perhaps the oldest of fermented drinks—cider, and perry, I can say no more than that the ferments of the two last are furnished by the "yeast"—organisms present on the skin of the fruit.

And now let me pass to other items of the Christmas feast which owe their savour to fungoid growths. These are not "yeast germs," but fungi. Not the least important among them is the blue-green mould (*Penicillium glaucum*) which spoils our jam, yet gives some of our cheeses the flavour which makes them so delectable. To the naked eye,

all we can see is just "blue-mould"; but under the microscope they have the appearance seen in Fig. 1. When the excessively minute spores, floating about in the air, come to rest on a suitable medium—a pair of old shoes, bread, jam, or cheese of a sufficiently loose texture to form cracks on drying—they give rise to a delicate network of white threads, seen in the top-most figure; and from these arise fragile, branching stalks, presently giving rise to the spores, which, after they have assumed the blue-green colour of the mould, leave a blue dust on the fingers if lightly drawn across the surface. These spores are shown in the two lower-most figures.

The mould only gives the characteristic flavour to the cheese which is formed by the action of those mysterious agents known as "enzymes" and bacteria. Stilton and Wensleydale are flavoured by *Penicillium glaucum*. But there are over one hundred species of



1. THE BLUE-MOULD THAT GIVES CHEESES LIKE STILTON AND WENSLEYDALE THEIR CHARACTERISTIC FLAVOUR: SPORES OF *PENICILLIUM GLAUCUM*, A FUNGUS-LIKE GROWTH SENDING OUT "MYCELIUM," OR "ROOTS" (ABOVE); AND BRANCHES BEARING SPORES.

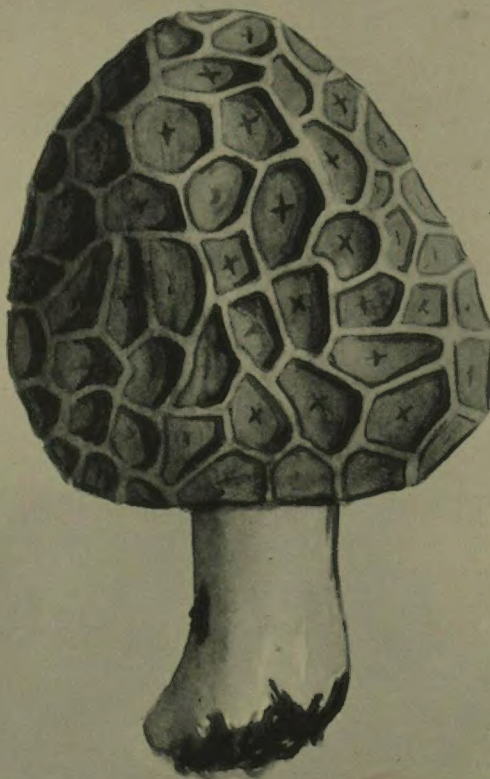
the sources of the good things we have just partaken of. Fashions and tastes change with the course of time. The South Sea Islanders, I believe, considered boiled missionary a great delicacy. The Chinese consume the little hairless dog, and eggs far beyond the stage of electioneering eggs, with a relish that passes our powers of comprehension.

For the moment, however, let me turn from the solid to the fluid items of our feasts. "Wine that maketh glad the heart of man" naturally comes first to our minds, among these "grateful and comforting" fluids. Yet I wonder if even the connoisseur ever troubles his head about the mysteries and the hazards that dog the footsteps of the makers of good wine. At any rate, until the use of the microscope was resorted to, man had no more than "rule of thumb" methods to guide him in his efforts to make "bottled gladness." The Babylonians, Ancient Egyptians, and Greeks, who prized good wine, did not know, or even suspect, that success or failure clung to the skin of the grapes thrown into the wine-press. But such is the case. For the "bloom" of the skin entraps, so to speak, excessively minute bodies of the yeast tribe (*Saccaromycetes ellipsoides*), visible only under the highest powers of the microscope. Their presence immediately sets up fermentation in the juices which result from the crushing of the grapes.

It was not until Pasteur began to use the microscope to investigate the causes of fermentation that he ended the reign of "rule of thumb" which had



2. ANOTHER FUNGUS WHICH OFTEN FIGURES ON THE TABLE: THE EDIBLE MUSHROOM (*AGARICUS CAMPESTRIS*); SHOWING THE PLATE-LIKE "GILLS" RADIATING FROM THE UNDER-SIDE OF THE UMBRELLA-SHAPED TOP, WHERE THE SPORES ARE FORMED.



3. A FUNGUS USED FOR FLAVOURING SOUPS AND MAKING KETCHUPS: THE MOREL (*MORCHELLA ESCULENTA*); SHOWING THE "HONEYCOMBED" TISSUE OF THE CAP, IN WHICH THE SPORES ARE FORMED.

Penicillium, and only a very few play a part in cheese-making. The celebrated Roquefort cheese, made from the milk of sheep in the famous caves of Roquefort, owes its flavour to *Penicillium roqueforti*. Cheese-making is indeed an ancient craft, dating back to the inhabitants of the ancient Swiss lake-dwellings some 7000 years ago. Improvement in quality grew with experience. But no one knew exactly what it was that gave particular types of cheese their several qualities. That knowledge came when the aid of the microscope was sought.

Yet other fungi will have a part in our Christmas feasting. These are the mushroom tribe, though even here the microscope is needed in unravelling their life-history. The strange-looking "moral," so unlike our conception of a mushroom, is used for flavouring soups, stews, and sauces, also for ketchup. For this purpose they are commonly dried and kept till needed. The common mushroom is shown here partly for comparison with the morel, and partly to show the "spore-producing gills" which radiate from a central stalk in the form of flat plates under an umbrella-like cover. This is the form of the typical mushrooms and toadstools.

The spores are easily obtained by cutting off the stalk close to the gills, and laying the "umbrella," with the gills downwards, on a sheet of white paper or glass. If the caps be raised after a few hours, a complete map of the gills will be found, formed by the spores which have dropped from them. They form an excessively fine powder, which, in the wild mushroom, is blown far and wide by the wind. Such as come to rest on suitable sites will, in due course, grow into mushrooms.

EGYPT BEFORE THE PHARAOHS: NEW EVIDENCE FROM ROCK-DRAWINGS ON PRE-DYNASTIC LIFE.

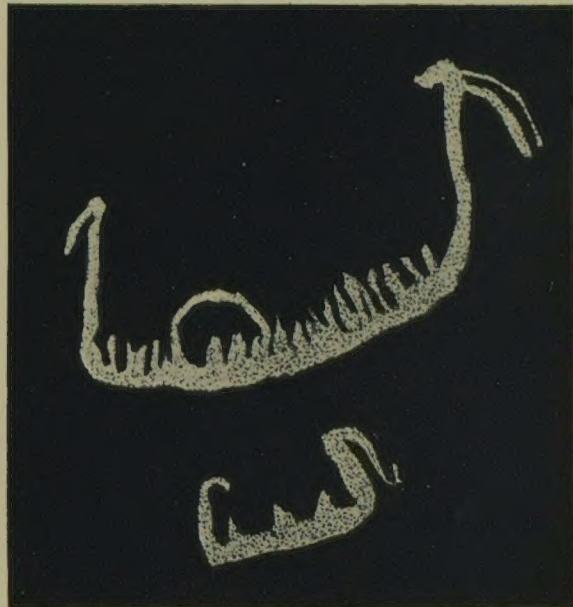
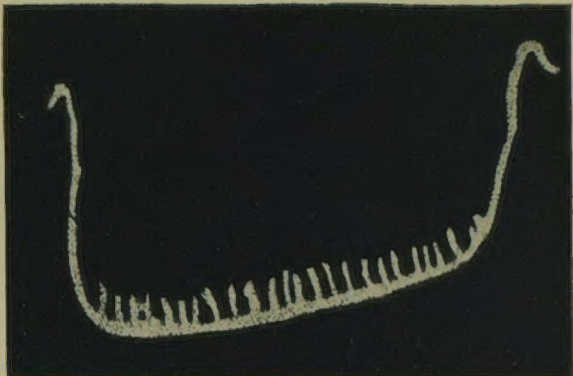
ARTICLE AND ILLUSTRATIONS BY PROFESSOR H. A. WINKLER.



1. NILE CRAFT OF A PREHISTORIC TYPE? DESERT ROCK DESIGNS SIMILAR TO THOSE ON POTTERY OF EARLY DWELLERS BY THAT RIVER BEFORE THE PHARAONIC DYNASTIES BEGAN.



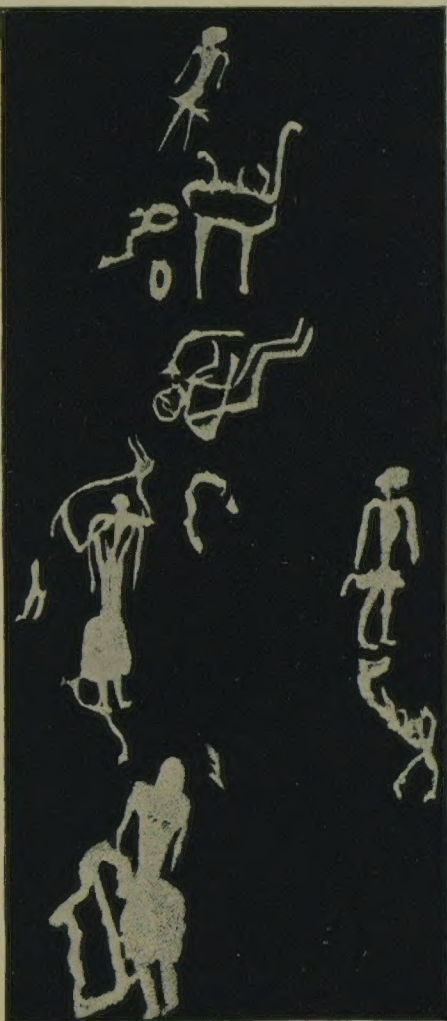
2. A HUMAN FIGURE WITH A TRIPLE HEAD ORNAMENT: ONE OF THE NUMEROUS ROCK-DRAWINGS DISCOVERED IN THE EASTERN DESERT OF UPPER EGYPT.



3. BOATS WITH HIGH PROW AND STERN, OF A TYPE NOT EGYPTIAN, BUT RESEMBLING SOME FOREIGN (PROBABLY MESOPOTAMIAN) CRAFT: ROCK-DRAWINGS THAT INDICATE EARLY MIGRATIONS.

ABOUT 3500 years ago, the desert between the Red Sea and Upper Egypt was well watered enough to support large herds of wild cattle: 5000 years ago, even the elephant walked in the wadis now dried up. And with these animals lived men. In the shadow of rock shelters along old tracks and around wells they hammered out of the soft sandstone pictures of the game they hunted, their cattle, and themselves. Hitherto knowledge of prehistoric civilisations in Egypt came almost exclusively from excavations in the Nile Valley. Nobody expected that the eastern desert would yield important information. Yet it does so. During a camel trip lasting ten weeks I collected this spring some hundred photographs from rock surfaces. The earliest go back to times when the main desert was a steppe, and the border near the Nile like a jungle. Among these early drawings we can distinguish different groups by style. The fauna partly indicates the date: camels are recent, giraffes (Fig. 6) and elephants ancient.

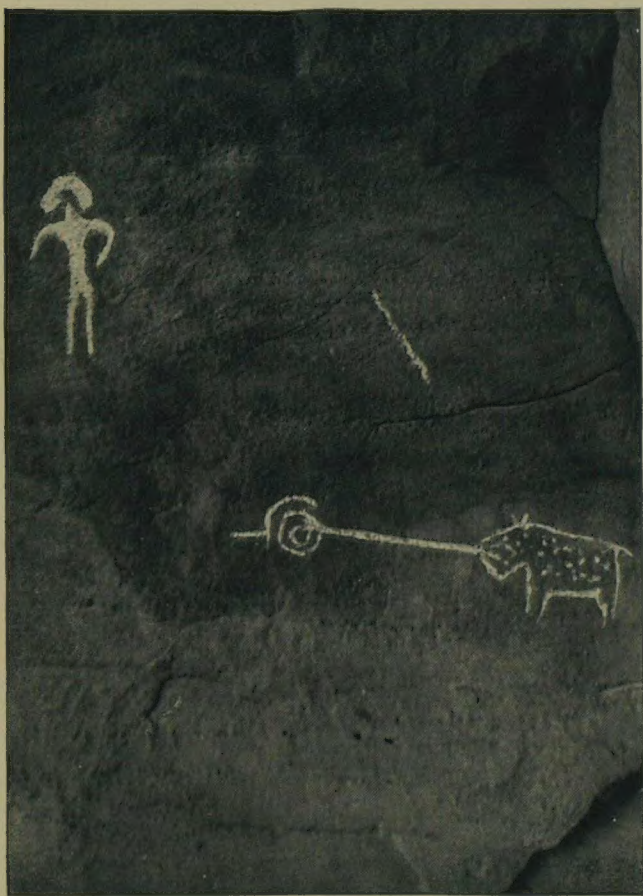
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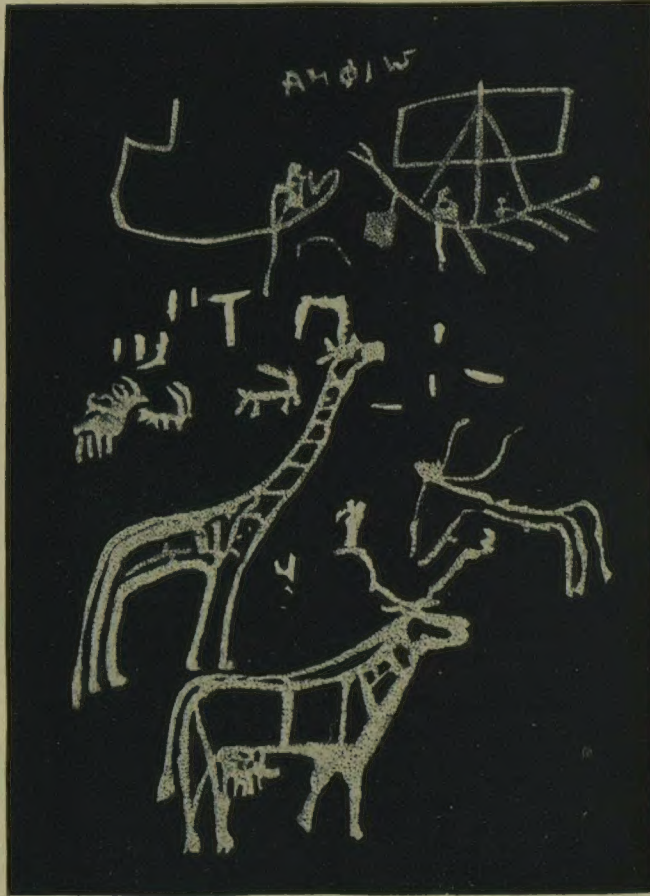
5. SHOWING WOMEN IN BELL-SHAPED SKIRTS OF "SPANISH" TYPE: ONE OF THE EARLIEST ROCK-DRAWINGS, ON A SLAB ORIGINALLY VERTICAL (AS HERE), WITH A DYNASTIC PERIOD FIGURE ADDED AFTER THE SLAB HAD FALLEN SIDWAYS.

Furthermore, the first-comers used the best parts of the surface, and later arrivals put their drawings in corners or on surfaces already bearing earlier designs. A people which settled beside the Nile just before the rise of the Pharaonic dynasties decorated pottery with designs in red on brown. We find similar designs on the desert rocks (Figs. 1 and 2). Other drawings show a people with a wig-like hairdressing. In one (Fig. 4) a man throws his spear at a hippopotamus. The animal is depicted as just struck, a harpoon in the soft flesh of its mouth. Now, a hippopotamus with a harpoon in its mouth and the weapon's rope coiled round its end occurs in exactly the same style on

[Continued above on right.]



4. A FUZZY-HAIRED HUNTER THROWING HIS SPEAR AT A HIPPOPOTAMUS, IN WHOSE MOUTH IS A HARPOON WITH ITS ROPE COILED AT THE OTHER END—A DESIGN FOUND ON PREHISTORIC POTTERY OF UPPER EGYPT



6. THE WORK OF A RACE THAT BREED CATTLE AND USED MILK AS FOOD (INDICATED BY CAREFUL DRAWING OF A COW'S UDDER): A GROUP OF SUBJECTS INCLUDING ALSO BOATS, A GIRAFFE, AND OTHER ANIMALS.

NEW LIGHT ON PREHISTORIC CYPRUS MORE THAN 5000 YEARS AGO.

DISCOVERIES REVEALING CULTURAL STAGES THROUGHOUT
THE 4TH MILLENNIUM B.C.: A SACRED ENCLOSURE AND
BURIAL PLACE OF CHIEFS IN EARLY NEOLITHIC TIMES.

By P. DIKAIOS, Curator of the Cyprus Museum, with Copyright Photographs by the Antiquities
Department of Cyprus. (See Illustrations opposite.)

ONLY ten years ago we knew nothing of the culture which preceded the Bronze Age in Cyprus, supposed to have begun about the year 3000 B.C., and we were wondering how the wealth of the latter culture originated and developed into a wonderful stage which surprised everybody. Archaeologists were explaining this phenomenon through many theories, among which the most apparently plausible was that in the Early Bronze Age Cyprus received its culture from outside, most probably from Asia Minor. New evidence was furnished by the archaeological investigations of the Swedish Cyprus Expedition carried out during the years 1927 to 1931. This expedition brought to light some elements belonging to a culture previous to the Early Bronze Age. Three settlements were discovered, and circular huts, painted and red pottery, flints and stone axe-heads were found.

Now the researches which I undertook on behalf of the Cyprus Department of Antiquities have brought to light a wonderful Neolithic culture in Cyprus. They have, moreover, revealed different stages of this culture, stages which succeed one to another in a most natural way and give us a complete picture of civilisation which preceded the year 3000 B.C., which is supposed to be the beginning of the Bronze Age. These researches were inaugurated three years ago and still continue, as the material uncovered is most abundant. They have established on sound bases and conclusive evidence our knowledge of the early prehistoric periods in Cyprus. Now we can develop our researches and direct them into the details and complete the scheme of which the main lines have been definitely traced.

I have already announced in *The Illustrated London News* (for Jan. 19, 1935) the discoveries made in the Neolithic settlement of Erimi, near Limassol, and not far from the south coast of Cyprus, and described the architectural remains uncovered in not less than thirteen superimposed layers. I gave a general idea of the finds, which consist of red on white pottery of wonderful workmanship, of plain red pottery, terra-cotta and stone idols, stone axe-heads, and flint implements. I also gave a general outline of the culture revealed at Erimi, and showed that, although no definite links between this culture and that of the Early Bronze Age can be traced, it must have belonged to the latter part of the fourth millennium if the date of 3000 B.C. attributed to the beginning of the Early Bronze Age is correct.

The main characteristics of this culture, which I called Neolithic, are (a) from the architectural point of view, the circular hut with a central and other side supports; (b) the red-on-white pottery of a wonderful workmanship decorated with red patterns of geometric and naturalistic nature. Red pottery is also found, although the painted pottery predominates in the later stages of this culture. This culture is found all over Cyprus, and this is proved by the great number of settlements discovered in all parts of the island.

Now the excavations which I carried out during last spring on the settlement of Khirokitia, situated near the thirtieth mile of the Nicosia-Limassol road, have revealed a still earlier culture, the main characteristic of which is the general use of stone vases. These stone vases were found in circular houses with stone sub-structure or in the remains of an enclosure (described below) which must have been of a sacred character. Flint implements were found in great quantities and stone axe-heads in small numbers. On the surface layer of the Khirokitia settlement I

picked up a few fragments of red pottery with very fine incisions, which represent the earliest pottery ever found in Cyprus (Fig. 10). Specimens of this pottery have been found in the lowest layers of the Erimi settlement, a fact which links up the Erimi culture with that of the stone vases now discovered at Khirokitia.

It appears evident, therefore, that we have two distinct stages of Neolithic culture: an earlier stage—that of Khirokitia, with general use of stone vases; and a later stage—that of Erimi, with painted and red pottery. The latter succeeded the earlier and both these stages are linked up together. These two stages of Neolithic culture belong to the fourth millennium if, as previously pointed out, the dating of the beginning of the Early Bronze Age—i.e., 3000 B.C.—is accurate. The prehistory of Cyprus is therefore brought back to the beginning of the fourth millennium, during which flourished a brilliant culture of a developed character, a culture which, as will be shown in the following lines, had most complicated aspects.

The most important feature revealed by the Khirokitia excavations is the sacred enclosure already mentioned (Fig. 1). The settlement lies on a slope on the west side of the Nicosia-Limassol road immediately after crossing the Khirokitia bridge over the

thickly carbonised layers with animals' bones in masses, and circular platforms covered with white stone slabs and surrounded with big stones. One of these (Fig. 3) had an oval stone at the centre. Along the south side of the enclosure a wall of lighter construction was laid bare.

The interpretation of this unique enclosure is evidently difficult. That it is some sort of sacred enclosure seems to me unquestionable. It would then appear that the circular construction was reserved for the burial of an important family, probably of priests or chiefs. The passage between the circular construction and the encircling wall was evidently reserved for sacrificial purposes, especially for burning the victims. The two rectangular piers might have been used as sacrificial tables, and the cavities on top (Fig. 5) were the places on which libations were poured. The round platforms in the passage were evidently sacrificial tables.

Besides the work carried out on the sacred enclosure just described, other trial trenches were dug, and remains of superimposed circular huts with stone foundations were laid bare. Four superimposed layers were noticed in a total depth of 3 to 4 metres (about 10 to 13 ft.).

The finds consist of stone and flint implements and of stone (andesite) vases, bone tools, a few crude stone idols (Fig. 7), and a few stone ornaments (Fig. 11). The most important are the stone vases, which take the form of bowls, oblong or round in shape with a flat or round base (Figs. 6, 8, and 9). The

sides are straight or converging, and an attempt at relief ornamentation is occasionally noticed. The surface is well smoothed on the small and thin bowls and rather rough on the bigger ones. Handles appear quite often, and their shape is either flat and horizontal or curved and vertical. Open spouts are very frequent (Fig. 9). To sum up, we may say that we have the following outline of Neolithic culture in Cyprus—

(a) Early stage represented by Khirokitia: stone vases all through the culture layers; incised red pottery on the surface. Approximately 4000-3500 B.C.

(b) Intermediary stage represented by the settlement of Sotira (Limassol district), where the same red incised pottery appears in great quantities. Approximately 3500 B.C.

(c) Later stage represented by Erimi: red incised and plain pottery, together with small quantities of red on white

pottery in the lower layers; increasing proportions of red on white pottery as the levels ascend, reaching an overwhelming majority over the purely red pottery in the upper layers. Approximately 3500-3000 B.C.

(d) Intermediary stage (?) between the Erimi culture and that of the Early Bronze Age, not yet discovered but probably represented by Lapithos and Kythraea, excavated by the Swedish Cyprus Expedition: increasing red and decreasing red on white pottery. Approximately 3000 B.C.

(e) Bronze Age: the general use of red polished pottery. Approximately beginning 3000 B.C.

Was Cyprus a great independent centre of Neolithic culture, or was it connected with some other culture of the neighbouring mainland? Asia Minor is not yet sufficiently investigated, and we all think that its investigation will yield important results. Cyprus had cultural connections with Asia Minor in periods later than the Neolithic, and Dr. Gjerstad's theory concerning the close resemblances between the red polished Bronze Age pottery of Cyprus and that found in the south-western part of Asia Minor is fairly well known. It is therefore not improbable that such a connection already existed in Neolithic times. On the other hand, it seems unsatisfactory to connect Cyprus with the cultures of painted pottery discovered in North Syria and in Mesopotamia. If, however, we turn west, we find a closer resemblance between the Erimi painted wares and the Thessalian Neolithic I. painted pottery. Thus the Neolithic discoveries in Cyprus open a new era of archaeological investigation in the island, and reveal new cultural relationships which are of general importance in the prehistory of the Eastern Mediterranean.



FIG. 1. A GREAT PREHISTORIC MONUMENT DISCOVERED AT THE EARLY NEOLITHIC SETTLEMENT OF KHIROKITIA, BETWEEN LIMASSOL AND NICOSIA: A GENERAL VIEW OF THE SACRED ENCLOSURE, SHOWING THE CENTRAL CIRCULAR STRUCTURE CONTAINING TWO STONE PIERS AND SKELETAL REMAINS.

River Maroni. The total depth of the occupation layers reached 3 to 3.20 metres (about 10 ft.). The enclosure in question consisted of a circular construction measuring 9.40 metres (nearly 31 ft.) across, with walls built of stones of irregular shape, of a thickness of 1.30 metres (about 4 ft. 3 in.), and of a height varying from 1 metre 60 (5 ft. 3 in.) to 2 metres 20 (about 7 ft.). Inside this circular construction (Fig. 2), the entrance into which was at the S.E. side, were two rectangular piers of 1 metre 40 (4 ft. 7 in.) high, 2 metres 20 (about 7 ft.) long, and 1 metre 30 (about 4 ft. 3 in.) thick. On the top of each of these piers was a rectangular cavity, the sides of which were lined with slabs of white local stone (Fig. 5). In the floor of this circular construction were found four skeletons of full-grown people and one of a child. These skeletons were in a contracted position, and one of them was found under a large rectangular platform built of stones and situated in front of the space between the two piers (Fig. 4).

Outside the circular construction an enormous horseshoe-shaped wall, built of irregular stones, was laid bare. This wall is composed of a long straight east wing 20 metres (about 65 ft. 7 in.) in length, of a north wing 9.60 metres (31 ft. 6 in.) in length and a west one 6.70 metres (about 22 ft.) in length which becomes curved at its end. The thickness of this wall varies from 2 metres (6 ft. 7 in.) to 3.60 metres (about 11 ft. 10 in.), and its height is about 2 metres (6 ft. 7 in.). There was, at the south-east, a rough staircase leading into the circular construction, and near it a rectangular pit shaped in the encircling wall. In the passage between the circular construction and the outer wall were found several

CYPRUS PREHISTORY CARRIED BACK TO 4000 B.C.: A NEOLITHIC MAUSOLEUM.

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FIG. 2. THE INTERIOR OF THE CIRCULAR STRUCTURE IN THE CENTRE OF THE SACRED ENCLOSURE AT KHIROKITIA (FIG. 1, OPPOSITE PAGE): A VIEW SHOWING THE TWO GREAT STONE PIERS AND SKELETONS IN SITU.



FIG. 3. TWO CIRCULAR SACRIFICIAL TABLES (THE FAR ONE WITH AN OVAL STONE ON TOP) FOUND IN THE PASSAGE BETWEEN THE CIRCULAR STRUCTURE AND THE OUTER WALL, ALONG WITH MASSES OF CARBONISED ANIMAL BONES.

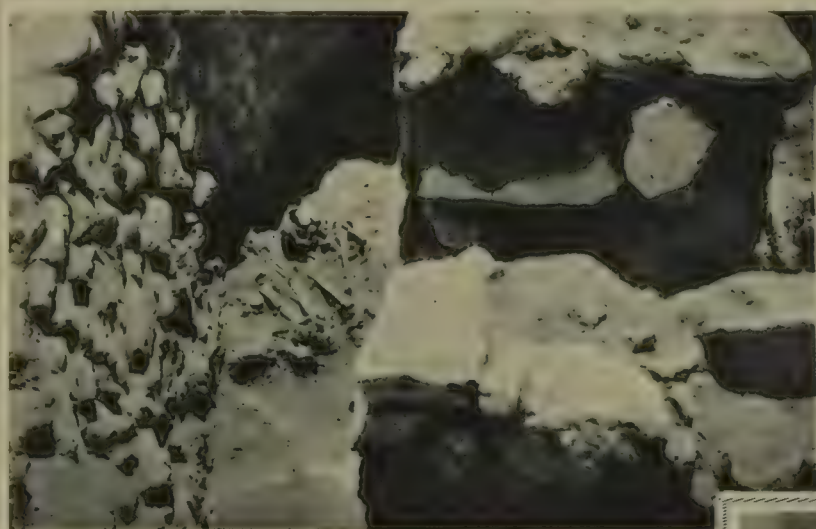


FIG. 4. THE MORTAL REMAINS OF A CYPRIOT WHO LIVED NEARLY 6000 YEARS AGO: A SKELETON FOUND BESIDE THE WESTERN PIER, ON THE FLOOR OF THE CIRCULAR STRUCTURE.

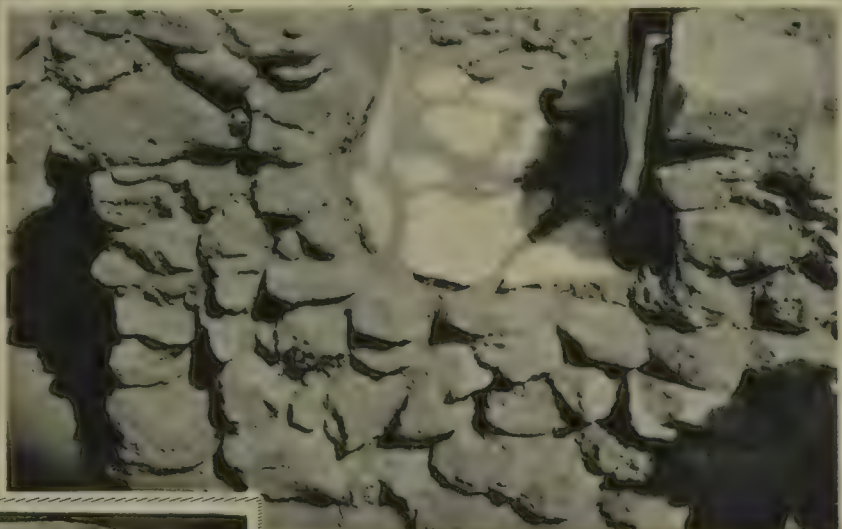


FIG. 5. POSSIBLY A RECEPTACLE FOR LIBATIONS: THE HOLLOW CAVITY, LINED WITH SLABS OF WHITE LOCAL STONE, ON THE TOP OF ONE OF THE STONE PIERS IN THE CIRCULAR STRUCTURE.

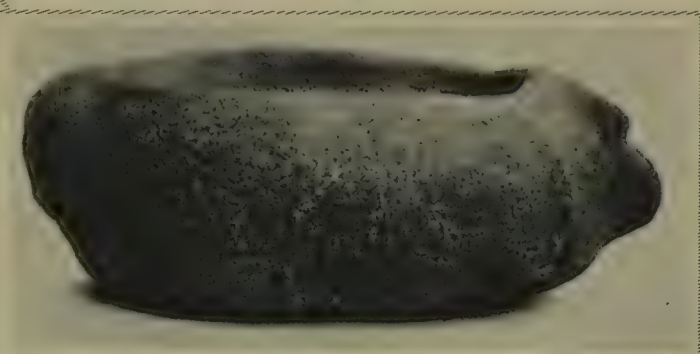


FIG. 6. ONE AMONG THE MOST IMPORTANT CLASS OF OBJECTS DISCOVERED IN THE EXCAVATION AT KHIROKITIA: A STONE BOWL—THE LARGEST SO FAR FOUND (14 IN. LONG).



FIG. 7. AN OBJECT OF WORSHIP IN CYPRUS 4000 YEARS BEFORE CHRIST: ONE OF A FEW CRUDE STONE IDOLS FOUND AT KHIROKITIA.

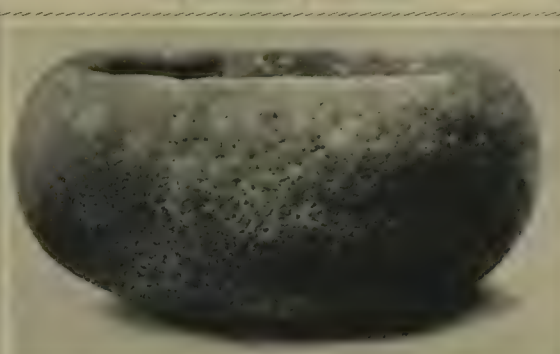


FIG. 8. A HEMISPHERICAL STONE BOWL DISCOVERED AT THE NEOLITHIC SETTLEMENT OF KHIROKITIA: ONE OF A NUMBER OF SUCH VESSELS VARYING IN SIZE, SHAPE AND SURFACE FINISH.



FIG. 9. A STONE BOWL WITH AN OPEN SPOUT—A VERY FREQUENT FEATURE AMONG THOSE FOUND ON THE NEOLITHIC SITE AT KHIROKITIA: A SPECIMEN REMARKABLE FOR FINE WORKMANSHIP.

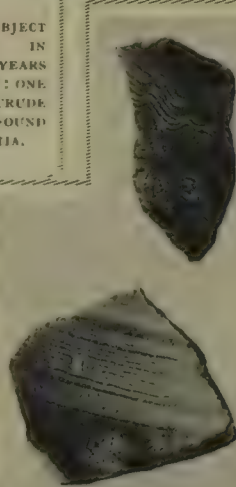


FIG. 10. POTTERY FRAGMENTS—PROBABLY OF THE EARLIEST TYPE EVER FOUND IN CYPRUS.

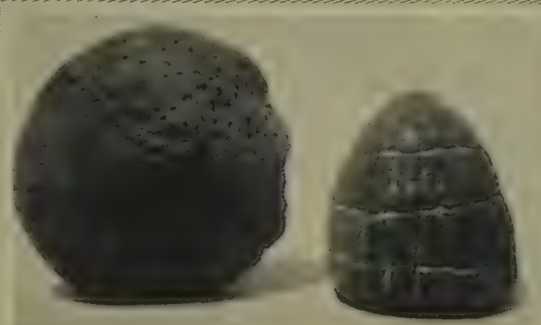


FIG. 11. CONICAL STONE OBJECTS DISCOVERED ON THE SITE OF THE PREHISTORIC SETTLEMENT AT KHIROKITIA: CURIOUS RELICS OF NEOLITHIC CRAFTSMANSHIP IN CYPRUS.

As is evident from his article on the opposite page, to which the above photographs relate, M. Dikaios has made a fresh contribution of high importance to the prehistory of Cyprus, whose antiquities have aroused so much interest in recent years, and to that of the eastern Mediterranean in general. By his new discoveries at Khirokitia he has carried back the record of Neolithic culture in the island to the very beginning of the fourth millennium B.C., and he now has the requisite data for tracing its development through that period. We may recall that in his previous article, in our issue of January 19, 1935, to which he

alludes, he described his work at Erimi (a site of somewhat later date) and the discovery of the first Neolithic burial found in Cyprus. On that occasion he wrote: "The surprising wealth of material revealed during the excavations in the Erimi settlement persuaded me that Cyprus must have been, as a whole, a great centre of Neolithic culture, and I extended my researches to all parts of the island. The result was that a great number of new settlements have been discovered, testifying to the existence of a widespread Stone Age civilisation throughout Cyprus." The Khirokitia site has proved still more revealing.

BOOKS OF THE DAY.

THIS article offers some eleventh-hour suggestions to Christmas book-buyers, for, although the number bears the date of Boxing Day, it will reach the public far enough in advance to save the unready from the penalties of their procrastination. Last week I found room for some fifty Christmas gift-books, but even so I had to cut off the end of the queue and tell them to wait for the next bus. The classic phrase on these occasions is: "One coming along be'ind!" Here it is, and it can accommodate not only donors of books, but recipients of book tokens.

I do not suppose that the books now to be mentioned (except the nursery picture-books at the end) were specially prepared for the Christmas market: all our examples of that type were, I think, mentioned in the previous article; but of alluringly illustrated books equally suitable as presents the name is legion. I could not hope to deal with them all; some selection was necessary, and I have decided to concentrate on a subject of particular interest at any holiday season—that of English topography and local history. "Topography" and "history" are rather grim words, but, as handled by popular writers in picturesque style, with a wealth of pictorial attractions, they can open up a world of enchantment and romance within reach of us all. The motor-car has made every corner of our land accessible, and for the safeguarding of its amenities and historical associations it is highly important that all motorists, besides other wayfarers, should travel with knowledge and appreciation, so that in any local campaign against the hosts of Mammon (as represented by ignorance or avarice) they can make their influence felt on the side of the angels. This is really an urgent matter. It is quite easy to destroy in a few days what has taken centuries to bring to mellow completion and maturity.

Authors and publishers have not been behindhand in supporting the movement for the preservation of rural England, by producing books to show that England, whether rural or urban, really has things that are worth preserving. Such books do a great work in educating an intelligent public opinion. I earnestly appeal to any readers not already acquainted with literature of this kind about their favourite home or holiday districts to repair that deficiency at the earliest possible moment. It takes a long time to educate the general public through books. I have had many such works to review at intervals for years and years, but still they come, and what amazes me is the ever-welling fount of enthusiasm in each new writer on places which I thought had already been written up *ad nauseam*. But the old quiet little books are too often put by and forgotten. Nowadays one must beat the big drum to awaken patriotic sentiment and obtain a following.

Out of many new topographical series, the most ambitious and comprehensive seems to be that bearing the general title "The King's England," the initial volume of which is "ENCHANTED LAND." Half-a-million Miles in the King's England. By Arthur Mee. With 213 Pictures (Hodder and Stoughton; 7s. 6d.). This first volume is in the nature of a preliminary pæan, in praise of England, and a classified sketch of the kind of interest to be aroused by the complete work, which is described "as a new Domesday Book of 10,000 towns and villages." Three other delightful volumes—on Kent, Lancashire, and Warwickshire respectively—have already come to hand. The whole work is claimed to be "something never before presented to the English people." "Every place," we read, "has been visited. The compilers have travelled half-a-million

miles." One cannot travel far in "Enchanted Land" without realising that the author is animated by passionate devotion to England and her treasures of the past, and can so express it as to communicate his zeal to the reader. One little comment I might make concerns the list of illustrations. Owing to the method of its compilation, it is not at once obvious that the order is alphabetical.

Even more attractive, pictorially, is Messrs. Batsford's British Heritage Series, with its abundance of beautiful photographs, decorative wrappers, and coloured frontispieces. The three new examples received are "THE ENGLISH CASTLE." By Hugh Braun. With Foreword by Hilaire Belloc, and 120 Photographs, besides Plans and Drawings; "THE OLD TOWNS OF ENGLAND." By Clive Rouse. With 129 Photographs; and "ENGLISH VILLAGE HOMES" and Country Buildings. By Sydney R. Jones. With Foreword by Sir William Beach Thomas (Batsford; 7s. 6d. each). In these books, the descriptive and historical

letterpress is interesting and readable, but without "officiously striving" to kindle romantic sentiment or patriotic fervour. Two other typical Batsford books, with similar allurements of illustration, are "ENGLISH DOWNLAND." By H. J. Massingham. With ten Coloured Plates and over 100 Photographs; and "HUNTING ENGLAND." A Survey of the Sport and its Chief Grounds. By Sir William Beach Thomas. (Batsford; 7s. 6d. each). In another series (not illustrated)—"THE ENGLISH SCENE"—our country is classified, not geographically,

country life in the Home Counties, namely, "SUSSEX COTTAGE." By Esther Meynell. With 16 Illustrations (Chapman and Hall; 10s. 6d.). Humble dwellings of the same type throughout the country form the subject of an unusually interesting and well-pictured work by an actor-artist—"STROLLING THROUGH COTTAGE ENGLAND." By W. S. Percy. Illustrated from the Author's Originals in Colour, Photogravure, and Line (Collins; 7s. 6d.). Another book with a personal note and a wide range of locality is "EVERYMAN'S ENGLAND." By Victor Canning. Illustrated by Leslie Stead (Hodder and Stoughton; 7s. 6d.).

Christmas is not a busy time for gardeners, but there is no close season for books on gardening. An aristocratic example is "OLD GARDEN ROSES." By Edward A. Bunyard. With Coloured Frontispiece and 32 Plates (London: Country Life; New York: Scribner; 15s.). The historical chapters are not confined to this country, but that on the rose in England contains a passage of special interest just now concerning the use of the rose as an emblem in our Royal heraldry. Striking woodcuts are the principal external feature of "A COUNTRY GARDEN." Written by Ethel Armitage. Engraved by John Farleigh (Country Life; 10s. 6d.). By way of contrast comes one for the urban horticulturist, a useful little book called "GARDENING IN TOWNS." By H. H. Thomas. With eight Plates (Methuen; 5s.). A stimulating book with an air of adventure and experiment is "FOOT'S GARDEN." By Muriel Stewart. With fifteen Lithographs and Title-Page drawn by Irene Hawkins (Cape; 7s. 6d.).

Now I come to Christmas gift-books for the nursery shelf. At their head stands what might be called a Victorian "period piece," being a revival of a story (long out of print), by an author who, we learn, was a boyhood favourite of Sir James Barrie, the late Israel Zangwill, "T.P.," and Mr. Lupino Lane. The volume thus powerfully sponsored is "GIANT LAND." The Wonderful Adventures of Tim Pippin. By Roland Quiz (Richard M. H. Quittenton). With original illustrations by "Puck" (John Proctor) (Joiner and Steele; 7s. 6d.). Another "period piece," dating from the same year (1872), and likewise, it is said, a great favourite in its day, is "THE RUNAWAY." A Victorian Story for the Young. Re-issued with Illustrations by G. Raverat (Macmillan; 6s.). After this, I foresee a spate of Victorian resurrections.

Some modern writers for children, deserting the traditional paths of fairyland, devise new fantasies of their own mingled with realism. Notable examples of such tales are "JACK O' LANTERN." By Margaret E. Nicholson. Illustrated (Rich and Cowan; 3s. 6d.); and "JOHNNY AND MARYTARY." By H. B. Creswell. Illustrated by D. L. Mays (Faber; 5s.). The animal interest is always a winner with little readers, and a charmingly pictured

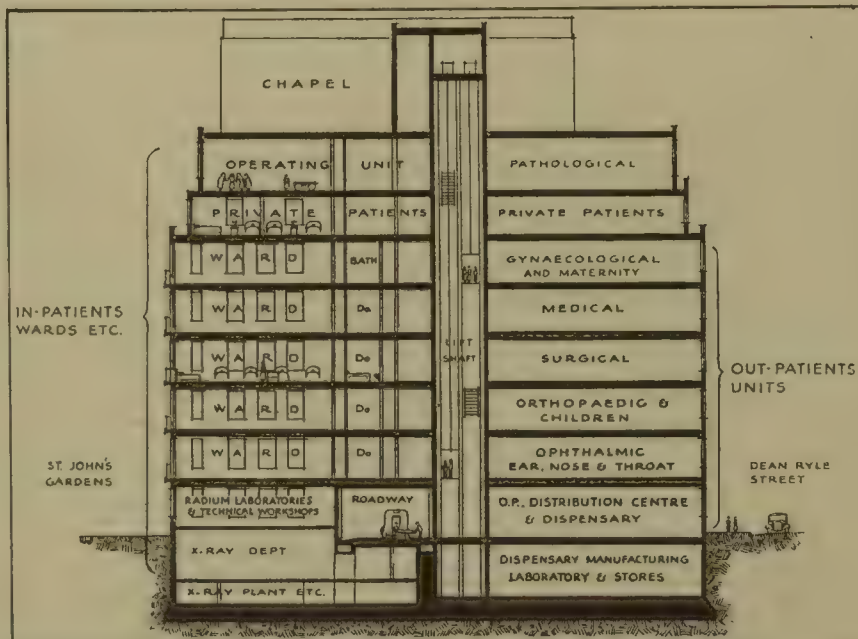


THE BEAUTIFUL LITTLE CHAPEL OF WESTMINSTER HOSPITAL, WHICH IS TO BE MOVED AND SET UP ON THE TOPMOST FLOOR OF THE NEW BUILDING: A HISTORIC FEATURE OF THE HOSPITAL'S GREAT REBUILDING SCHEME.

New Westminster Hospital will not only cover an area nearly double the space occupied by the old hospital in Broad Sanctuary and the various annexes and other buildings, but will be designed to make possible the use of modern methods of treatment and scientific investigation. The whole of this wonderful project is fully dealt with in a booklet entitled "The Shape of Things to Come," published by the Westminster Hospital Rebuilding Appeal Committee. The whole scheme will cost about £850,000; and but £250,000 is now wanted for its completion. We heartily commend this Christmas-tide appeal to our readers.

but according to the interests and hobbies of various classes. Thus the first two volumes are entitled "THE SHOOTING-MAN'S ENGLAND." By Patrick Chalmers; and "THE GARDENER'S ENGLAND." By Eric Parker, general editor of the series. (Seeley Service; 8s. 6d. each).

For those pilgrims—patriotic, romantic, sentimental, or otherwise—who make London their base of explorations, two books have a special appeal. In "LONDON AFRESH." By E. V. Lucas (Methuen; 7s. 6d.), one of the most famous among living essayists who have cultivated the muse of topography has replaced several earlier works of his own on the same theme with an entirely new and up-to-date survey. Its aim is to stimulate the appetite of visitors, from the provinces, the Dominions, America, or even from London itself, and Mr. Lucas offers his little book as "an *hors d'œuvre* to a banquet." Those who make London the starting-point rather than the actual scene of their pilgrimages will enjoy an ample volume of comprehensive scope and attractively illustrated, entitled "THE FACE OF THE HOME COUNTIES." Portrayed in a series of eighteen week-end drives from London. By Harold Clunn. Photographs by J. Dixon-Scott, Will Taylor, and the author (Simpkin Marshall; 7s. 6d.). Within the same orbit is a charmingly illustrated book devoted to a special feature of



HOW THE CHAPEL OF OLD WESTMINSTER HOSPITAL WILL BE INCORPORATED IN THE NEW BUILDINGS: A SECTION SHOWING THE CHAPEL ON THE TOPMOST FLOOR, WITH THE WARDS AND OTHER DEPARTMENTS BELOW IT.

example is "SQUIRREL WAR"; or, the Fight for the Doll's House. By Helen Williams. Illustrations by Cicely Englefield (Hamish Hamilton; 3s. 6d.). A new departure, with amusing colour-plates, is "TOMMY APPLE AND PEGGY PEAR." Told by James Laver, pictured by Henry Rox (Cape; 5s.). Next comes a batch of picture-books of the kind to be read to rather than by the littlest ones. Of these there are four, and they are all so delectable that to choose is difficult. Personally I like best the smallest one, "A HOUSE FOR A MOUSE." Told and Illustrated by Cicely Englefield (Murray; 2s.). Having made my selection, I should certainly be beguiled into adding to it "THREE LITTLE DUCKLINGS." By Alec Buckels (Faber; 3s. 6d.), and I should probably end by acquiring all four. One of the others introduces us to a little French girl in "THE MISFORTUNES OF SOPHY." By the Comtesse de Ségur. Translated from the French by Honor and Edgar Skinner.

(Continued on page 1200.)

IN POLYANDROUS LADAKH: ON THE OLDEST TRADE ROUTE IN THE EAST.



THE MAIN STREET OF LEH (WITH A BACKGROUND OF MOUNTAINS), WHERE POLO WAS PLAYED UNTIL A FEW YEARS AGO: THE CAPITAL OF LADAKH; SHOWING THE SHOPS OF THE CENTRAL ASIAN TRADERS.



IN LADAKH, AN IMPORTANT MART FOR SHAWL WOOL AND A MEETING GROUND FOR MERCHANTS: THE RESIDENCE OF THE BRITISH TRADE COMMISSIONER, WHO MAINTAINS THE TRADE ROUTE AND SUPERVISES THE TRADERS.



A COUNTRY WHOSE RESOURCES ARE LIMITED—RESULTING IN THE PRACTICE OF POLYANDRY, WHICH KEEPS THE POPULATION AT A LOW LEVEL: LADAKHI CHILDREN.



A FAMILIAR FIGURE ON THE TRADE ROUTE: A MAIL RUNNER OF LADAKH HANDING A LETTER TO THE RESIDENT IN A CLEFT STICK.



WEARING THE PAIRAK, A NATIONAL HEAD-DRESS: A BUDDHIST LADAKHI GIRL (RIGHT) WITH THE CHARACTERISTIC STRIP OF CLOTH; AND TWO MUHAMMADAN GIRLS.



THE LAMA BAND OF THE HEMIS MONASTERY, THE LARGEST AND RICHEST IN LADAKH, WITH TRUMPETS, SUPPORTED ON THE SHOULDERS OF BOYS: AN INTERESTING GROUP WITH THE CHAGZOD, OR TREASURER OF THE MONASTERY, SEATED IN THE CENTRE.



WITH A SQUARE WHITE WATER-BOTTLE FORMERLY CARRIED BY ALL LAMAS JOURNEYING TO LHASA: THE CHAGZOD OF THE HEMIS MONASTERY WITH TWO OUTRIDERS.

The British Resident in Kashmir, Lieutenant-Colonel L. E. Lang, recently carried out an extensive tour of Baltistan and Ladakh. These two interesting districts on the frontier of Kashmir are situated in the region of the Karakoram Mountains. They were invaded by the Sikh Army in 1840. The importance of Ladakh is due to the fact that the oldest trade route in the East—that from Srinagar to Chinese Turkestan—passes through it; and that the principal town, Leh, is famous as the meeting ground of merchants from Central Asia, Tibet, Kashmir, and British India. The inhabitants are mainly Tibetan Buddhists who practise

polyandry—a girl marrying the eldest of a family becomes the wife of the younger brothers as well—a custom which has arisen through the limited resources of the country. Another custom is the wearing by the women of the pairak—a strip of cloth studded with turquoises, which is used as a head-covering. This forms the woman's dowry on marriage, and a prospective husband seeking a rich wife judges her by the turquoises in her pairak. The Hemis Monastery, reputed to be over four hundred years old, is situated in a valley 24 miles from Leh and, owing to its secluded position escaped notice during the Sikh invasion.

A WINDOW ON THE WORLD: PICTORIAL RECORDS OF THE



WHERE H.R.H. THE DUKE OF WINDBOR IS STAYING IN AUSTRIA: BARON EUGÈNE DE ROTHSCHILD'S CASTLE, AT ENZESFELD.

After leaving England, the Duke of Windsor travelled to Austria, to stay at Schloss Enzesfeld, near Vienna, as the guest of Baron Eugène de Rothschild. H.R.H. was described as passing the time playing golf on the private golf-course, going for walks in the woods, and playing skittles. The castle was guarded night and day by armed police. It was also said that H.R.H. had required over sixty officers of European castles from their owners, at various prices.



H.M. KING GEORGE VI. PROCLAIMED OVERSEAS: TROOPS AND SAILORS DRAWN UP FOR THE CEREMONY AT MALTA.

The ceremony of proclaiming King George VI took place on December 12 in most parts of the Empire. At Malta the document was read by the Governor, Lieutenant-General Sir Bonham Carter, from the balcony of the Palace at Valletta. The proclamation was given in both English and Maltese. A great crowd assembled and gave three cheers for the King, before singing the National Anthem. Our photograph shows the parade in the Palace Square, when Naval, Army, and Air Force detachments took part in the ceremony. It was taken from the direction of the Palace, looking across the square.



Celebrating the fame of Marshal Lyautey in Morocco: the model statue erected on the site of a future memorial to him at Casablanca.

The situation brought about in North Africa by the Spanish Civil War, in which the Spanish zone has been used as a base by General Franco, has focused all eyes on this part of the world. Just at this time the model of a statue of Marshal Lyautey, who played such a great part in establishing the French regime in Morocco, has been erected at Casablanca on the site which the completed statue will occupy.



A CHARACTERISTIC BLENDING OF PIETY WITH MARTIAL FERVOUR IN THE SPANISH CIVIL WAR: RECRUITS FOR GENERAL FRANCO'S ARMY AT A SPECIAL MASS IN SALAMANCA, WITH FIXED RAYONETS.



HOW A TWO-SEATER 'PLANE CAN CARRY FOURTEEN MEN: BERTHS FITTED ON THE LOWER WINGS FOR A SUCCESSFUL SOVIET EXPERIMENT.

A description of this photograph reads: "A Soviet two-seater 'plane has been adapted by Col. P. I. Gorkhovskiy to carry sixteen men. Eight compartments have been fitted under the lower wing of the aeroplane, and on a test flight fourteen men were carried in these berths with perfect safety. The 'plane's speed was 120 m.p.h. When the machine is in flight the covers hang down behind and fold into position and give a streamlined effect."

OUTSTANDING EVENTS AND PERSONALITIES OF THE DAY.



ENGLAND'S SENSATIONAL TEST VICTORY AT BRISBANE: AMES (BATTING) GIVES OLDFIELD (AUSTRALIA'S WICKET-KEEPER) A CHANCE HE CANNOT REACH.

The first Test Match of this season's series in Australia, begun on December 4, at Brisbane, ended on the 9th with an overwhelming victory for England by 322 runs. The start was equally sensational. The very first ball dismissed Worthington, and Hammond also was caught for 0. England's first three wickets fell for 20. Then Leyland (126) and Barnett (69) made a great stand. England's



THE BATSMAN WHO SAVED ENGLAND IN THE FIRST INNINGS, SCORING 126, HAS A NARROW ESCAPE: LEYLAND NEARLY STUMPED BY OLDFIELD.

first innings totalled 358. Australia replied with 234. England's second innings produced 266. Then Australia collapsed on a wet wicket. Allen and Voe dismissed the whole side for 58, and Bradman, who captained Australia for the first time, and made 38 in the first innings, was among those who failed to score. Australia has never yet beaten England in a Test Match at Brisbane.



DR. J. J. MALLON. Appointed a B.B.C. Governor. Warden of Tenby Hall. Dismissed for his social work. Educated at Manchester University. As Secretary of National Anti-Sweating League, was largely instrumental in the establishing of trade boards in 1909. Aged fifty-six.



SIR IAN FRASER. Appointed one of the two new B.B.C. Governors. M.P. (Conservative) for St. Pancras North since 1931 and previously Member, 1924-29. Known as the blind M.P. Will resign his seat. Chairman of St. Dunstan's for 15 years. Intends to continue his work for blinded ex-soldiers and other ex-Service men.



COLONEL LORD WIGRAM. Appointed Permanent Lord in Waiting to H.M. King George VI. Equerry in Waiting and Assistant Private Secretary to King George VI. (1910-31). From 1931 Private Secretary and Extra Equerry until he retired in July 1936, when he became Keeper of the King's Archives, Deputy Constable and Lieut.-Governor of Windsor Castle. Aged sixty-two.



MAJOR ALEX. HARDINGE. Major the Hon. Alexander Hardinge has been appointed Private Secretary to H.M. King George VI. Became Private Secretary to King Edward VIII. in July 1936. Equerry and Assistant Private Secretary to King George VI. 1920-36. Heir to Lord Hardinge of Penshurst. Aged forty-two.



THE REV. L. R. PHELPS. Formerly Provost of Oriel College, Oxford. Died December 16; aged eighty-three. Educated at Charterhouse and at Oriel. Lecturer in political economy. Honorary D.C.L. 1926, and Honorary Fellow of Oriel College. Provost, 1914-29. Was pre-Vice-Chancellor from 1921 to 1929.



THE 16-TON U.S. ARMY BOMBER WHICH CAME TO GRIEF AT SEATTLE: A MACHINE OF SIMILAR TYPE TO THAT WHICH CRASHED AT DAYTON LAST YEAR.

One of the huge new bombers constructed by the Boeing Aircraft Company for the U.S. Army crashed recently during test flights near Seattle. The machine weighs sixteen tons and is claimed to be the largest land plane in the world. In October 1935, one of these "flying fortresses," as they are called, from their elaborate equipment, was destroyed at Dayton, Ohio. An unofficial estimate puts the cost of each of these huge bombers in the neighbourhood of £50,000.



CLAIMED TO BE CAPABLE OF FLYING FROM PARIS TO NEW YORK IN 10 HOURS: THE NEW BRUGUET-DORAND HELICOPTER.

The new Bruguët-Dorand helicopter, which, with its two abnormal horizontal propellers, is similar to the one which was recently used to create a world record for a flight in a helicopter by covering 271 miles over a closed circuit, at a height of 60 ft. from the ground, is being tested at Villacoublay Aerodrome. It is claimed that the new machine, carrying twelve passengers, can reach New York from Paris in 10 hours.



A LITTLE-KNOWN ASSEMBLY OF MODELS OF MANY FAMOUS CATHEDRALS: THE OAKLEY COLLECTION IN ALL SAINTS' CHAPEL, CANTERBURY CATHEDRAL: PRESENTED IN 1910.

It is not generally known that a fine collection of models of many famous cathedrals can be seen in All Saints' Chapel, Canterbury Cathedral. They were presented to the Dean and Chapter by Mr. Edward Murray Oakley in 1910, and were made, to a scale of 1 in. to 60 ft., by Mr. C. Gorrings, a Chesham architect. The collection represents 23 English and 5 foreign cathedrals and is probably unique. Our photograph shows the English cathedrals in the collection.

THE "MADONNA'S" PAGAN AND COPTIC PROTOTYPES: STAGES

ARTICLE AND DRAWINGS

OF THE MOTHER GODDESS THEME SINCE PREHISTORIC TIMES.

BY CARL WERNITZ.



1. ONE OF THE EARLIEST PROTOTYPES OF A CHRISTIAN MADONNA: A PREHISTORIC MARBLE FIGURINE OF THE MOTHER GODDESS FROM AN ANCIENT GREEK TEMPLE (PERSEUS AT ELEUSIS).

IN his "Legacy of Coptic Culture and Art" (and it is timely to remember that the indigenous religion of Abyssinia is Coptic), Dr. Gargy Sabhi states that the Christian Madonna and Child symbolism, which we always associate with fifteenth-century Italy, can be traced directly through ancient Egypt and her statues of Isis and Horus. That the idea for Raphael's possibly over-sweet "Madonna of the Chair" and many similar Christian paintings could be traced, in Cairo, to a fundamental holiness in pagan emotions which had aided man's advance to Christianity, set me a-hunting to learn what verification of Dr. Sabhi's statement could be found in the priceless collections there. The first discovery was a boldly-brushed fresco of the Virgin and Child (Fig. 7) from the eighth-century Coptic Church of Bawit, which formerly stood in the desert near Assiut, and of which scarcely a trace remains to-day. The Holy Child faces us from the Virgin's knees, encircled by her left arm. Three golden circles adorn the Holy Mother's neck; a white halo with a black outline surrounds her head and cuts the high back of the chair much as in the "Madonnas" of the Italians. The ancient painting is done with lively, sure brushwork which would be acceptable to contemporary exhibition juries. Apparently this means that the Italians and ancient Coptic Church Abyssinians have much more in common artistically than politically. It was more difficult to locate this same religious idea depicted by artists of the Egyptian-Græco-Roman period. Finally, a tiny terra-cotta figurine (Fig. 6) modelled in Egypt by a Greek artist, about 500 years after Christ, was located. The style of this "Mother and Child," with robes of traditional Greek fashion, is more naturalistic than the Coptic painting. The graceful Mother sits in a rather high-backed chair, much like that of the Coptic Madonna, and with the Child on her left arm. Three strings of beads encircle the Mother's neck and the hair falls to each shoulder

(Continued on left)



2. A PREHISTORIC "MADONNA" OF THE EARLY BRONZE AGE (3000-2000 B.C.): A PRIMITIVE MOTHER GODDESS FOUND AT THE TONKON'S BEEHIVE IN CYPRUS.

as before, but the halo has become only a small circle between the petals of an Egyptian lotus. My chase was continued in the room familiarly designated The Gallery of the Gods. Here were innumerable figures of the mother Isis and her son Horus. Each mother's head wore the traditional Egyptian symbols of this older Mother Goddess, the "Sun Disc," between long smooth "Apis" horns, which certainly did seem to be fore-runners of the Græco-Roman circle and Coptic halo. The face of the pagan mother was now negroid, the carefully arranged hair hung to each shoulder, the expected three necklaces circled the neck of this and all the other Mother Images, and in each the Child lay in the Mother's left arm. The high back of the Coptic chair had been lowered, but all figures were still a Mother Goddess and Miraculous Child. For my sketch I chose a small bronze (Fig. 5) dating about a mere thousand years earlier than the terra-cotta Mother and Child. Here were the promised developments from pagan to Christian symbols, but why not look for documentation even older? A beautifully carved granite block (Fig. 4) from the Temple of Karnak and dating about 1000 years before the Christian era answered this requirement. However, the figure faced left—though the shoulders were in the conventional front view—causing Horus to be this time encircled by his mother's right arm. The inevitable three necklaces were carefully chiselled into the stone, as were the symmetrical horns and sun disc. Decorative hair fell to the granite Mother's shoulders and the low-backed chair was of a familiar line. Could there still be an older and stranger form of this universal idea? There was. In a crowded case in Cairo's Egyptian Museum stood a tiny bronze of the lion-headed goddess Sekhmet with a sacred

(Continued opposite)



5. A LATER EGYPTIAN COUNTERPART OF THE CHRISTIAN MADONNA: A SMALL BRONZE OF ISIS AND HER SON HORUS, DATING FROM 600 TO 500 B.C.

Child in her lap—done by an artist who lived somewhere about 1500 B.C. (Fig. 3). There was no halo, no sun disc—and there were no horns, but the goddess wore three necklaces, her hair fell to her shoulders in orderly plaits, and she sat in a low-backed chair. In this last figure, Horus had become Neterim—the son of Sekhmet and the god Ptah—but the strange figurine was still a pagan foreshadowing her yearning to our Christian Madonna and Child. The Cairo collections supplied all that the Coptic lecturer had hinted and more, though here the trail ended, so far as I could find, in Egypt. I had ventured a long way back into the blue haze of antiquity, but archaeology had pressed much further. I recalled sketching the Early Bronze Age find on the island of Cyprus, which includes a primitive Mother Goddess with a fairly well-modelled Child still in the crook of her left arm (Fig. 2). Many necklaces encircle this Bronze Age Goddess, but there is no halo, no sun disc, no chair, though the connection between the idea of the pagan and Christian figures of reverence is perfectly clear. There is still one step further linking Raphael, Veronese, and Rosinello with the obscure past. In a small museum near Athens, where archaeologists are reconstructing the Temple of Mysteries, is one single stone figure from pre-historic graves—a primitive, marble Mother Goddess so strange it seems familiar, so archaic it is modern (Fig. 1). No necklaces, none of the traditional strands of hair, no chair—almost no form—a curiously proportioned little figure which perhaps marks the very beginning of one of the oldest ideals in the world—the awe and mystery of Motherhood, and illustrates the fundamental holiness in pagan emotions which aided man's advance to Christianity.



3. AN ANCIENT EGYPTIAN PRECURSOR OF THE MADONNA TYPE: A BRONZE FIGURINE OF THE LION-HEADED GODDESS SEKHMET, WITH HER SON, NETERIM. (ABOUT 1500 B.C.)



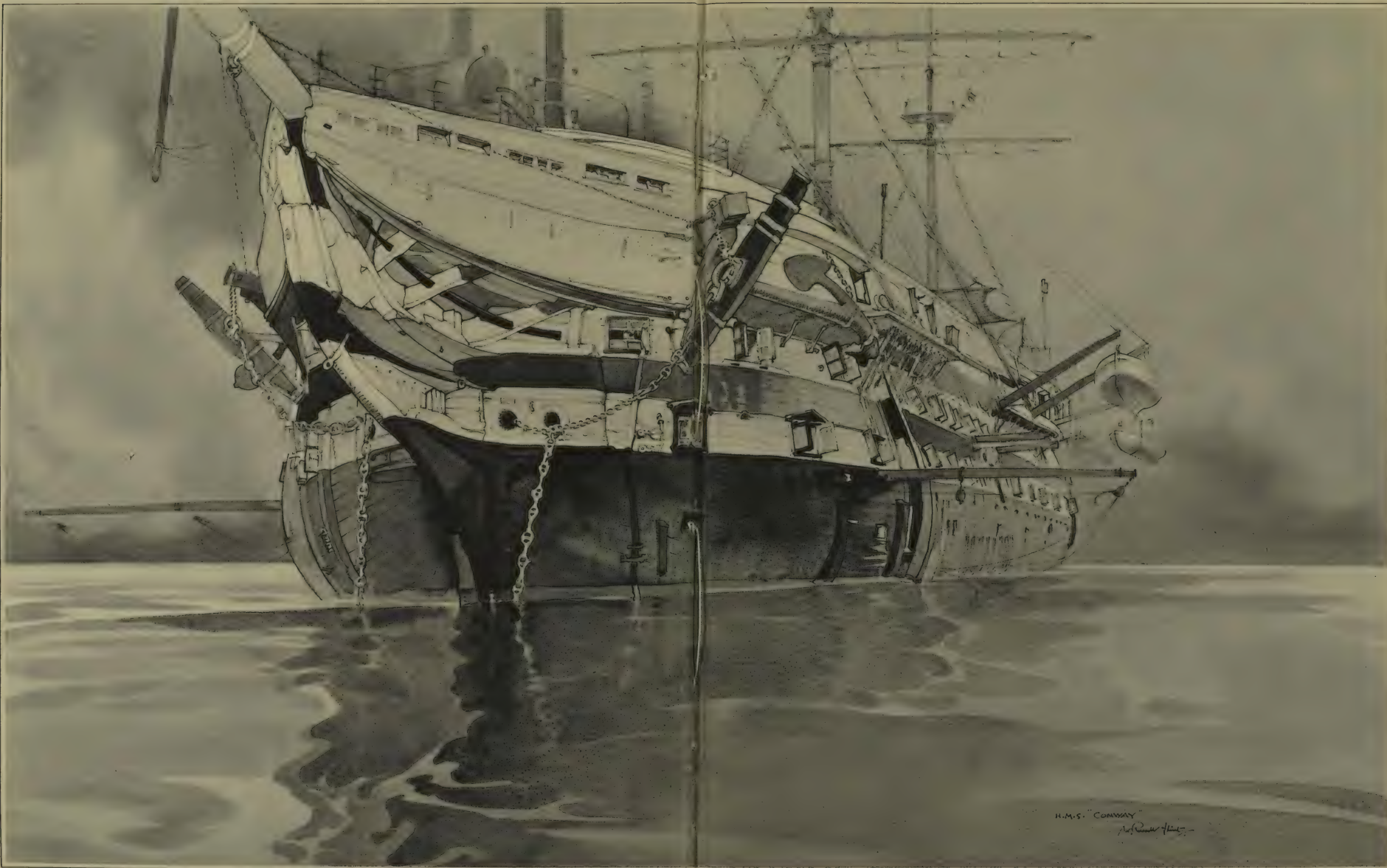
6. A "MADONNA" MADE TOWARDS THE END OF THE GRÆCO-ROMAN PERIOD IN EGYPT: A TERRA-COTTA FIGURINE, BY A GREEK ARTIST, ABOUT 500 A.D.



4. ANOTHER "MADONNA" PROTOTYPE FROM ANCIENT EGYPT: A BEAUTIFULLY CARVED GRANITE RELIEF OF ISIS AND HORUS FROM THE TEMPLE OF KARNAK. (ABOUT 1000 B.C.)



7. A COPTIC "MADONNA": A WALL-PAINTING OF THE VIRGIN AND CHILD FROM AN EIGHTH-CENTURY COPTIC MONASTERY CHURCH AT BAWIT, IN EGYPT. (c. 800-900 A.D.)



H.M.S. "CONWAY": THE SHIP IN WHICH JOHN MASEFIELD AND OTHER FAMOUS MEN WERE TRAINED NOW PROVIDING THE EXPANDING ROYAL NAVY WITH ADDITIONAL CADETS.

Following the measures for the expansion of the Navy, it was announced recently that the number of naval cadets entered from the Mercantile Marine training establishments had been increased from 10 to 18. It was added that it was proposed to maintain it thus until further notice. The establishments which supply cadets through this channel of entry are the "Worcester," in the Thames; the Nautical College, at Pangbourne; and the "Conway," in the

Mersey. The "Conway" was designed, by Sir Robert Seppings, as a 92-gun sailing line-of-battle ship. She was laid down at Plymouth in October 1827 and launched on June 29, 1839, as H.M.S. "Nile." She was lent by the Admiralty to the Mercantile Marine Service Association of Liverpool in 1876, to replace H.M.S. "Conway" (H.M.S. "Winchester"). The "Winchester" had replaced the original H.M.S. "Conway" in 1862. First established in 1859 as a training

ship for officers entering the Royal and Merchant Navies, the "Conway" has produced many famous men, amongst whom may be counted John Masefield and Captain Webb. During the Great War "Old Conways" won three V.C.'s, thirty-five D.S.O.'s, forty-eight D.S.C.'s, twenty-three M.C.'s, four D.F.C.'s, two A.F.C.'s, and many other honours. The present "Conway," after almost a hundred years afloat, is one of the finest specimens of the magnificent work

of the shipbuilders of the early part of last century. Recently surveyed, her timbers were found to be in excellent condition and the ship has been given a life of many years' further service. Mr. Russell Flint, whose water-colour drawing we reproduce here, is already well known to our readers. He may be said to be particularly qualified as an interpreter of nautical subjects, since he served as a lieutenant in the R.N.V.R. during the war.

REPRODUCED FROM THE WATER-COLOUR BY W. RUSSELL FLINT, R.A., BY COURTESY OF THE ARTIST. (COPYRIGHT RESERVED.)

CIVIL WAR IN CHRISTMAS WEATHER: SPANISH FIGHTING IN SNOW.



AN ADVANCE OF GENERAL FRANCO'S TROOPS ON THE ESCORIAL FRONT, SOME THIRTY MILES TO THE SOUTH-WEST OF MADRID: INFANTRY NEGOTIATING DIFFICULT COUNTRY UNDER A THICK COVERING OF SNOW.



GENERAL FRANCO'S ARTILLERY AT WORK AFTER A HEAVY SNOW-STORM: STEEL-HELMETED GUNNERS GETTING A BATTERY OF FIELD-GUNS INTO POSITION AT NOVACERRADA, FOR A FRESH ATTACK ON MADRID.

At the time of writing wintry weather has impeded both sides in the Spanish civil war, though a resumption of activity has been reported at intervals whenever conditions improved. Thus it was stated, some days before Christmas, that General Franco's infantry had advanced in the direction of the Escorial, although the snow in that region was in places over two feet deep. In some districts the advent of the usually festive season had a certain conciliatory influence. Writing from Talavera on December 15, a "Daily Telegraph" correspondent said: "The Christmas spirit is beginning to show itself in the

civil war. In the Guadarrama Mountains militia-men approached a Carlist outpost waving a white flag. They chatted with the Carlists for a few moments, and asked to see some of the Nationalist newspapers, exchanging copies of Madrid papers which they had brought with them. After smoking a few cigarettes with their enemies they returned unharmed. A similar development on a much larger scale may have far-reaching consequences in the North. . . . It is stated that the offer made by the Basque defenders of Bilbao for a Christmas truce is being viewed with favour by the Nationalist authorities."

MADRID UNDER THE TERROR FROM THE SKIES: A CHURCH IN RUINS.



A SCENE TYPICAL OF THE DEVASTATION CAUSED IN MANY PARTS OF MADRID BY AIR BOMBS AND GUN-FIRE: RUINS OF A CHURCH COMPLETELY DEMOLISHED IN THE CALLE MENDIZABAL.

This photograph is eloquent of the conditions observed by the six British M.P.s whose recently published Report states that "by December 1 between one-third and a quarter of the houses of Madrid were estimated to have been destroyed." The tendency to fraternisation between opposing forces in the civil war that occurred in some parts of Spain on the approach of Christmas, as noted on the opposite page, did not apparently extend to the capital. At the time of writing, a message from a "Times" correspondent there states: "There are signs that only persistent bad

weather is delaying active military operations. Both sides are anxious to fight. . . . In spite of the hopes raised in many breasts by the efforts of European nations to secure an armistice, observers here cannot see much ground for optimism yet. Matters have gone too far for a patched-up peace. Neither the insurgents nor the Government are in any mood for making concessions. The hatred is too deep, the issues at stake on either side too divergent for any settlement by negotiations. . . . The conflict seems destined to continue until one party outlasts the other."

EARS IN THE LEGS: BUSH-CRICKETS THAT HEAR THROUGH THEIR "KNEES."



AN INSECT WITH ITS "EARS" IN ITS LEGS: THE DOUBLE SLITS IN THE UPPER FORE-LEGS OF *DIOPHANES SALVIOFOLIA* MARKING THE OPENINGS LEADING TO THE EAR-DRUMS.



ANOTHER INSECT WITH "EARS" IN ITS LEGS: *ANCYLECHA FENESTRATA* (A MALAYAN SPECIES) SEEN FROM THE FRONT; SHOWING THE ARCHED CHITINOUS PLATES WHICH CAN BE MOVED BY "EAR-MUSCLES."

MANKIND and all the higher vertebrates, as well as reptiles and batrachia, perceive sounds by means of organs which we are accustomed to call ears, situated in the head. Some insects, particularly, of course, those which are themselves able to produce chirping and other sounds—notably the grasshoppers and crickets—also have well-formed organs of hearing, though the situation of these organs will strike many people as strange—nothing less than in the fore-legs, or, in many cases, in the hind part of the thorax! Let us take as an example a long-horned grasshopper—or, rather, a bush-cricket (to use the highly appropriate name coined by Dr. Malcolm Burr)—from one of the groups which

[Continued below.]



THE AUDITORY PASSAGES OF *SILIQUEFERA GRANDIS*, A BUSH-CRICKET OF NEW GUINEA: OVAL-SHAPED APERTURES SITUATED JUST BENEATH THE "KNEES" OF THE INSECT'S FORE-LEGS.



AN INSECT'S EAR: A CLOSER VIEW OF THE OVAL-SHAPED AUDITORY PASSAGE OF *SILIQUEFERA*, THE BUSH-CRICKET FROM NEW GUINEA ILLUSTRATED ON THE LEFT.

are capable of hearing. We find on the "shin" of the animal's fore-leg, near the knee, a slightly recessed membrane in the shape of a longish oval, which represents the ear-drum. The ear is, in some cases, situated further inside, protected by rolls of chitin, so that only a narrow slit is left open. A sensory cell, furnished with a little pin, is stimulated by sound-waves striking the ear-drum and conveys the stimulus to the insect's nervous system through an auditory nerve attached to it. Quite another state of affairs is found among the ordinary grasshoppers. In their case it is not the fore-legs that are the site of the organs of hearing, but the hind part of the thorax. A round membrane can be plainly seen on either side of the lower part of the body. This is the ear-drum. The construction of the inner ear also affords parallels with the human organ. The little pieces of bone found in the ears of mammals (the auditory ossicles) find their counterparts in certain chitinous prominences, which

[Continued opposite in centre.]

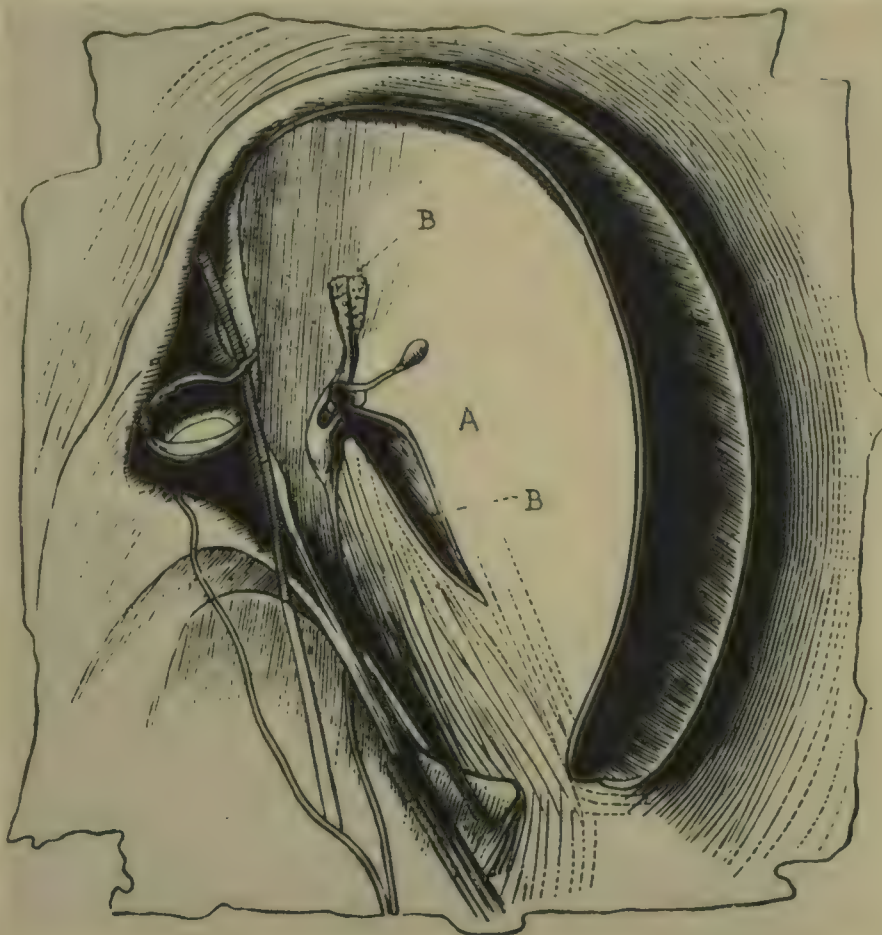
EARS AT THE "WAIST": GRASSHOPPERS' AND BUTTERFLIES' MINUTE ORGANS.



THE "EAR" OF A BUTTERFLY: A PHOTOGRAPH OF *DYSPHANIA NILLARIS* SHOWING, ON THE THORAX, THE MEMBRANE CORRESPONDING TO THE EAR-DRUM.



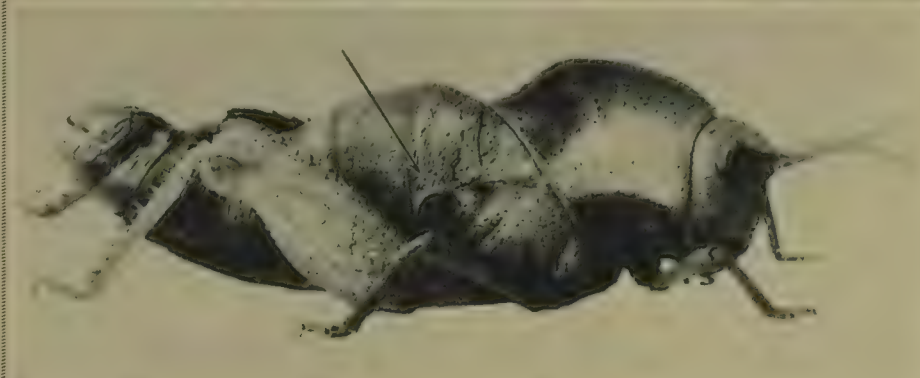
THE EAR OF *DYSPHANIA NILLARIS*, ON THE SIDE OF THE BUTTERFLY'S BODY: A CLOSER VIEW OF THE INSECT THAT IS SEEN ON THE LEFT.



THE INSIDE OF THE EAR OF A GRASSHOPPER, SHOWING SOME POINTS IN WHICH IT COMPARES WITH THE HUMAN ORGAN: THE EAR-DRUM (A); AND PROMINENCES ON THE EAR-DRUM (B, B) WHICH TRANSMIT SOUND IMPULSES, AFTER THE FASHION OF THE HUMAN AUDITORY OSSICLES. (After Graber.)



THE EAR OF A GRASSHOPPER; ALSO SITUATED ON THE INSECT'S THORAX: THE ROUND EAR-DRUM OF *LAMARCKIANA LOBOSCELIS*, AN ENLARGED PHOTOGRAPH OF THE SPECIES SEEN ON THE RIGHT.



THE EAR OF A GRASSHOPPER: A SIDE VIEW OF *LAMARCKIANA LOBOSCELIS*, AN EAST AFRICAN SPECIES, WITH THE ROUND EAR-DRUM CLEARLY APPARENT.

thorax and abdomen. It is certain, however, that a butterfly's "ear" is only capable of perceiving sounds of a very short wave-length. In the course of numerous experiments it was found that the insects reacted (by trembling movements) only to the squeaking noises produced by drawing a cork over a sheet of glass, while other noises, such as the notes of a violin, whistling, the sound of blows, and smacking sounds produced no effect.

The World of the Kinema.

By MICHAEL ORME.

MILESTONES.

WITH December swiftly ebbing out and the turn of the tide so near at hand, I may be permitted to forestall those hours when we are wont to take stock of the cargo brought to us by the last twelve months. In glancing over my memories of 1935 I came upon the words: "The promise of maturity to come." Considered in the light of subsequent events in the kinematic world they take on a significance that, when they were penned in hopeful mood, they did not yet possess. For the talking-picture, celebrating its tenth birthday as it did during the year so soon to be struck off the calendar, has emerged from the swaddling-clothes of its turbulent infancy and grown to adult stature. It can still be irritatingly juvenile, wrong-headed, and trivial, but it has, on more than one occasion on its journey from January to December, risen to a maturity of endeavour and achievement that will lift this year to prominence in the annals of screen history. If the raising of the intellectual standard of kinematic entertainment seems to me to be the peak whereon to plant the banner of progress, it is because the craft of film-making, the mechanics of the studios, and general technical polish have reached a point of perfection which cannot be pushed much further, and which will, nay, has opened up to an industry ever eager for new sensations the paths that lead to colour and stereoscopy.

Such minor revolutions in screen-craft as will be caused by mechanical development and improvement along these paths will, in good time, be influential factors in the kinema, but for the moment the problem of how many colours can be successfully wrested from the spectrum or how many dimensions the shadow-figures can acquire may be left to find its own solutions in due course. Of much more vital importance at the moment is the recognition of the talking-picture as a vehicle for thought, and the realisation that plays of real integrity, of serious purpose, and of poetic beauty fall within its scope. The public, indeed, has kept pace with the

of the kinema, and, perhaps, in its courageous disregard of them allowed too much latitude to an author who had something to say and the will to say it remorselessly.

Above all, the will to say it from the screen, for that a writer of the calibre of Mr. H. G. Wells has perceived in the talking-picture an oratorical platform from which he may address millions, stir up controversy, and stimulate thought lends this mighty picture a momentousness that cannot be over-estimated. Here, indeed, was a milestone erected; there were others to follow of equal importance. Mr. Max Reinhardt's experimental production of "A Midsummer Night's Dream" in 1935 had left the adaptation of Shakespeare to the medium of the screen still open to attack from the opposition. Dr. Paul Czinner's "As You Like It," from the Elstree studios, and, even more decisively, the last work of the late Mr. Irving Thalberg, "Romeo and Juliet," carried the war of pro and con into the camp of the "die-hards" and, in my opinion, scored a victory. We may disagree on the merits of individual interpretation, but not on the spirit of reverence that marked the approach to these two plays, nor on the triumph of the immortal poetry, or the direction that kept exquisite backgrounds in their rightful place. The occasional pictorial amplification of Mr. Thalberg's production illuminated the story of the "star-cross'd lovers," and wove its lovely pattern into the very life of stately Verona, giving it fluency, unimpeded action, and the poignancy of a tragedy lived with as well as heard and seen.

Yet another milestone was reared by Warner Brothers, for no finer biographical film has found its way to the screen than "The Story of Louis Pasteur." As an example of a serious theme lifted from actuality and treated with complete integrity, yet dramatically as arresting as any piece of fiction, this drama of a struggle against ignorance and prejudice ranks high in the achievement of the year. It will be remembered, too, for the superb study of the central character by Mr. Paul Muni, who penetrated to the soul of the great chemist and revealed it in every phase of his work, his anxieties, humiliations, triumphs, and steadfast dedication to the cause of humanity.

Turning to the lighter side of screen entertainment—and who would wish the talking-picture to grow beyond laughter to the solemnity of a "potent, grave and reverend signior"?—the enchanting Frank Capra picture, "Mr. Deeds Goes to Town," leaps to the mind. Here again, however, the quality of Mr. Robert Riskin's dialogue must not be overlooked, for director and writer played one

another's hands in perfect team-work to fashion a piece so gay, so dexterous, yet so human withal that, with Mr. Gary Cooper adding the charm and invincible freshness of his personality to that instinctive rightness of touch so peculiarly his, Mr. Deeds came to town and conquered.



"THE GARDEN OF ALLAH," THE NEW COLOUR FILM AT THE LEICESTER SQUARE THEATRE: MARLENE DIETRICH AS DOMINI ENFILIDEN AND CHARLES BOYER AS BORIS ANDROVSKY.

The story of "The Garden of Allah" is based on the Robert Hichens romance of Domini Enfiliden, a religious girl, and Boris Androvsky, a young man who has fled from a Trappist monastery. Charles Boyer, it will be recalled, took the part of the Archduke Rudolf in "Mayerling," the film which is having such a successful run at the Curzon.

The first of the "super-length" films, "The Great Ziegfeld," to which His Majesty's Theatre opened its dignified doors, was a magnificent piece of showmanship, opulent in its settings, and generous in its exploitation of Ziegfeld's "glorious girls." But its value as a major contribution to the screen was not merely one of lavish *décor*s, nor the innovation of its three-hour traffic. It succeeded in dovetailing spectacle with biography, and used the cavalcade of feminine beauty, marching to the melodies that once set the whole world humming, to illustrate the career of a man who fought his way to an unrivalled position in the show world and died penniless and broken. A grand "musical," emerging naturally from a real-life story, "The Great Ziegfeld" laid its histrionic burden on the shoulders of Mr. William Powell, who carried it with the assurance and the intelligence which distinguish his work, be it in frothy, satirical comedy, such as "My Man Godfrey," or the deeper drama of Ziegfeld's defeat and death.

Satirical comedy brings us to the delightful French production at Studio One, "La Kermesse Héroïque," that sparkling jest at the expense of the good burghers of a little Flemish town whose ladies handled a Spanish invasion with gallantry and guile—again a picture in which directorial and verbal wit are brilliantly combined.

"The Green Pastures," Mr. Marc Connelly's negro fable, courageously brought to the screen by Warner Brothers, occupies a niche by itself, but as proof positive of the screen's widening horizons this sincere and lovely picture is perhaps the most momentous event of a year so packed with fine and memorable achievement that I have attempted no detailed survey of it. Every film-goer has his own list of ear-marked productions, to which he will probably add Mr. Charles Laughton's strong study of "Rembrandt," and, certainly, "Mutiny on the Bounty"; M. René Clair's "The Ghost Goes West"; Mr. Charles Chaplin's "Modern Times"; "Merlusse" and "Mayerling," at the Curzon; "The Petrified Forest," and that impressive British picture, "Ourselves Alone," which dealt, honestly and gravely, with a phase of Irish history and brought to the fore a new director of genuine perception, Mr. Brian Desmond Hurst. No doubt Mr. Fred Astaire and Miss Ginger Rogers, as well as our own Miss Jessie Matthews, dance gracefully through our memories, and Mr. Ronald Colman, in "A Tale of Two Cities," repeats his famous sacrifice, whilst Mr. Alfred Hitchcock explores the strange world of espionage and hidden violence.

Nor would these additions complete my own list, which is, indeed, of such encouraging length that I have been impelled to confine myself to the milestones of 1936.



"CONFETTI," AT THE ACADEMY: FRIEDL CZEPA AS THE LITTLE MIDINETTE, HANNI, WHO FINDS ROMANCE AT A CARNIVAL BALL.

evolution of the "talkie," and by many signs and portents is a new awareness of the value of good writing made evident even when the picture is in playful mood. No longer can a film favourite and fine photography weight the scales against indifferent dialogue, though, admittedly, the balance must be even, and the director's task is no less onerous when the burden of commonplace writing is shifted from his shoulders. On the contrary, the attuning of the drama of ideas with the fundamental nature of screen entertainment is no easy matter. It cannot be denied, for instance, that argument too prolix did to a certain extent clog the wheels of that powerful picture "Things To Come," from London Film Productions studios. Its spectacular splendours were impressive; it set a new standard of imaginative screen-craft; it was conceived and realised on a grand scale by Mr. Alexander Korda and his director, Mr. W. Cameron Menzies. It made no concessions to the conventions



AN AMUSING INCIDENT IN "CONFETTI," THE NEW AUSTRIAN FILM: HANNI REQUESTS KORNMEYER (RICHARD ROMANOWSKY) TO DO HER THE FAVOUR OF PRETENDING TO BE HER HUSBAND.



TELEVISING A UNIT OF LONDON'S LAND DEFENCE FORCE AGAINST ENEMY AIRCRAFT UNDER REALISTIC CONDITIONS: THE CREW OF A 3-IN. A.A. GUN FROM THE 61ST (11TH LONDON) A.A. BRIGADE, R.A., T.A., REPELLING A MOCK NIGHT ATTACK ON ALEXANDRA PALACE.

The responsibility for the defence of London against attack from the air is shared by Fighter Squadrons of the Royal Air Force, the guns of the Anti-Aircraft Brigades of the Royal Artillery and the Searchlight Battalions of the Royal Engineers, Territorial Army. It has been suggested that to these may be added "aprons" of wire, suspended from balloons, which would act as "minefields" of the air. There are nine Anti-Aircraft Brigades, R.A., T.A., in the London Area, and it was announced recently that the London units of the 1st A.A. Division required 231 officers and 10,982 other ranks to complete its establishment. The B.B.C. carried out recently its first television transmission from out-of-doors at night and staged a mock air-raid so that Londoners could see how the Territorial Army has prepared

itself for its great responsibility. The modern anti-aircraft gun is operated by means of an instrument known as the predictor, which supplies, by suitable mechanism, the elevation, fuse-setting, and other data required and transmits this information to the gun-dials by means of an electric cable—the gun "numbers" only have to read these dials and manipulate the gun in accordance with the information received, and load and fire! In our photograph can be seen, on the left, the batteries which supply current to the predictor; in the centre the predictor itself, with six men grouped round it; and, on the right, the height-finder with a crew of three, who pass their information to the predictor. The latest type of gun has a housing into which the nose of the shell is thrust before firing and the fuse is set automatically.

THE FIRST ROAD MACADAMISED—AND OTHER McADAM CENTENARY "NOTES."



JOHN MCADAM.—WITH A VIEW OF BRISTOL, WHERE HE FIRST PUT HIS THEORIES INTO EXTENSIVE PRACTICE, IN THE BACKGROUND.



MCADAM'S FIRST ROLLER—NOW IN THE GARDEN OF DUMCRIEFF, NEAR MOFFAT, WHERE HE STAYED WHEN A BOY AND WHERE HE DIED.



THE PIONEER WHOSE METHOD OF ROAD-MAKING REMAINS BASICALLY SOUND TO-DAY: JOHN MCADAM (FROM AN ENGRAVING BY C. TURNER).

THE centenary of John Loudon McAdam (1756—1836) was celebrated this year by a pageant in Dam Park, Ayr; and a service, which was held on September 20 in the Parish Church, Moffat, was broadcast. On October 30 a memorial, consisting of a bronze tablet bearing the head of McAdam in bas-relief on a block of Creetown granite, was unveiled in Wellington Square, Ayr, by Mr. Hore-Belisha, the Minister for Transport. An interesting biography, "John Loudon McAdam," by Roy Devereux, one of his descendants, has also been published. John McAdam, who went to America in 1770, returned to his native Scotland with a considerable fortune and purchased an estate at Sauchrie, Ayrshire. He became a road trustee for his district and, as the roads at that time were in a deplorable condition, he became interested in road-construction, and, at his own expense, experimented with roads round Sauchrie. Eventually, he went to Bristol, and it was there that he put his theory, that roads should be built of broken stone, into extensive practice.



THE FIRST ROAD TO BE MACADAMISED: SAUCHRIE HIGHWAY, LEADING FROM THE AYR-MAYDOLE ROAD TO SAUCHRIE ESTATE, ORIGINALLY CONSTRUCTED BY JOHN MCADAM, WHO RETURNED TO SCOTLAND FROM AMERICA IN 1783, PURCHASED AN ESTATE AT SAUCHRIE AND, AS ROAD TRUSTEE IN HIS DISTRICT, EXPERIMENTED WITH ROAD MATERIALS AT HIS OWN EXPENSE.



JOHN MCADAM'S RESIDENCE FOR THIRTEEN YEARS AFTER HIS RETURN FROM AMERICA, AND THE SCENE OF HIS EARLY EXPERIMENTS IN ROAD-MAKING: SAUCHRIE HOUSE, NEAR MAYDOLE, AYRSHIRE.



PRESENTED—WITH A GOLD WATCH AND SEALS—BY COMMERCIAL TRAVELLERS TO JOHN LOUDON MCADAM IN GRATITUDE FOR THE IMPROVEMENT IN THE ROADS: A GOLD SNUFF-BOX BEARING A SUITABLE DESIGN.

THE ILLUSTRATION OF MCADAM'S FIRST ROLLER REPRODUCED FROM "JOHN LOUDON MCADAM," BY COURTESY OF THE PUBLISHERS, THE OXFORD UNIVERSITY PRESS.

THE KING OF RIVERS.

BEING AN APPRECIATION OF
"THE NILE": By EMIL LUDWIG.*

(PUBLISHED BY GEORGE ALLEN AND UNWIN.)

IT is a wide generalisation, but Herr Ludwig will hardly challenge contradiction when he describes the Nile as "the greatest single stream on earth." Certainly it has no peer in paradoxical qualities and in recorded historical associations. "It flows through the desert; for half of its course it receives neither tributaries nor rain, yet it does not dry up; indeed, close to its end, it creates the most fertile of all lands. In its youth, it dissipates its finest powers, yet it arrives at its mouth with might. Though it waters a tenth of the earth's surface, it maintains the simplest form of all rivers; save for a single loop, it flows straight from south to north, and over a length of 2750 miles, varies only 250 feet in breadth, so that, at the end, its mouth lies almost on the same degree of longitude as its source. Its basin contains the biggest lake of the eastern hemisphere, the highest mountains, the biggest town of its continent. Its banks are peopled by the richest bird-life of the northern hemisphere, by nearly every animal species known to Paradise, by vegetation ranging from Alpine flora and the tropical forest, through swamp, steppe and desert, to the richest arable land on earth. It feeds hundreds of different races, men of the mountain and men of the marsh, Arabs, Christians and cannibals, pigmies and giants. The struggles of these men for power and wealth, for faith and custom, for the supremacy of colour, can be traced farther back here than anywhere else in the history of mankind—for six thousand years."

Herr Ludwig tells us that when he first saw the Assouan Dam, its "symbolic significance" burst upon him, and he was fired "with the thought of writing the epic of the Nile as I had written the story of great men—as a parable." We cannot but regret that the author approached his subject from this angle: the result is that an otherwise vigorous, sensitive and informative book is in many places feverishly over-written. Parable, allegory, and metaphor are forms of art which cannot be stretched beyond a certain point, without becoming artificial and meretricious. Herr Ludwig's constant and strenuous personification of the Nile becomes, after a time, mere rhetoric. We become exhausted by the highly neurotic moods of this stream. When boats appear upon it, it is "surprised by a new terror"; "boats are waiting there, and little steamers, and the young creature must for the first time submit to a rider." The Murchison Falls "first form its character. Here it knows terror; it dashes from one ledge of Africa to the next; this youthful experience, stormy as a passion, completely changes it." At the Sennar Dam, it again becomes equine. "A frightful experience! The splendid horse, galloping in freedom, suddenly feels the rope round its neck; then comes the trainer to force it into fixed movements at fixed times. The surprise is so great that even the steamer cannot go farther." The Nile flows on through the desert. "If it perished of thirst, if it dried up, who could wonder?" Could a solitary man and a camel (asks Herr Ludwig) win through such country unaided? No! "But the Nile has streamed for centuries through the desert glare to the sea, helped by no friend and no brother, such as brought it water in its youth: stopped by granite bars, it flows round them, wins from them defiance and daring, quickens by their contact its flagging flow, carries boats, struggles with the boats on its back, struggles with the men who fain would shackle it, and do shackle it, yet neither loses heart nor runs dry." There is a great deal of this sort of thing, which, instead of lending colour and emphasis, inevitably ends in bathos.

The parable-mood also mars what would otherwise be very interesting history and observation with an incorrigible tendency to heavy moralising, which sometimes degenerates into mere sententiousness. Thus "the white manager of a London factory, who has never seen the Nile," sits in his armchair, and a list in his hands "shows that his present stock contains thirty thousand assorted

billiard-balls. For those balls, three thousand elephants have died, and any one of them was, in strength and beauty, worth more than the manager." It is difficult to imagine a more inept comment on the cannibalistic habits of the Fergum tribe than the following: "Why should they be regarded as specially cruel, since their customs show so much tact and dignity? Is it not more natural to eat an enemy than to eat a pig or a fowl we have fed for years? And does not this, or some similar scene, live on in the wish-fulfilment dreams of hate-ridden Christians, whom

Victoria, to Khartoum. It is a wild and romantic journey—among the lakes, the rapids, the rains and the tributaries which tumble together to form one great branch of the immemorial stream: in the background are always the Mountains of the Moon, which "might be called the king of this country, but they are its father." At Lake Albert, the two source-systems, each made up of many elements, have at last met, and we pass on through Uganda, into the regions where the sudd forms into islands and defies navigation; and thence to the "great solitude" of the swamps, which stretch for three hundred miles. Here dwell those darlings of the anthropologist, the giant Shilluk and Diaka tribes, at the other end of the scale from the pigmies whom we left behind on the slopes of the Mountains of the Moon; here, too, is an unexampled variety of bird and animal life. When the stream emerges from the swamps, "Africa, the real savage Africa, where the Nile passed its childhood and youth disappears." At Khartoum, White and Blue Nile flow together, and a whole new history begins. Before entering upon it, Herr Ludwig takes us back to the source of the Blue Nile in the mountains of Ethiopia. The turbulent stream, formed of the Abbai tributaries and imprisoned in a deep canyon, is inaccessible for five hundred miles, and its great floods and torrents do not settle into a steady stream until the river enters the Sudan. The journey along the two branches to the confluence at Khartoum is enlivened by rapid and forceful histories of Uganda, Abyssinia, and the Sudan. In these incidental historical summaries, Herr Ludwig is at his best, and his picture of General Gordon is particularly vivid and sympathetic.

"As far as Khartoum, the Nile was a piece of pure nature." Now passing through the land of water-wheels and islands, we enter upon the phase which first fired Herr Ludwig's imagination—"a mighty element tamed by human ingenuity so that the desert should bring forth fruit, an achievement which the centenary Faust had attempted as the highest attainable to man in the service of his fellow-men." Throughout the second half of its course, as the stream passes round its great loop in the Nubian Desert, over the cataracts to Wadi Halfa, and so into Egypt, the Nile ceases to be "a piece of pure nature" and becomes rather a piece of human history. The past awakens: "columns and temples, hewn stones and pyramids, irregularly scattered fringe the river, milestones of history which the hand of man has raised through five thousand years as a memorial of his deeds." Probably nowhere in the world can there be seen such an extraordinary stratification of history and of civilisations. For example: "Shortly after Wadi Halfa, on the right bank, the ruins of a mediæval fortress lie by the side of a rock temple in which early Egyptian reliefs are painted over with pictures of Christian saints; the ram's head of the god Chnum gazes out side by side with Saint Epimachus: on one wall a Pharaoh is suckled by the god Anuket, on the other, Jesus lies at His mother's breast. A threatening Byzantine Christ stretches his hand from the roof, but close beside it, King Haremhab stands in the presence of his god Thout. Beside the remains of a Nubian fort of the Meroë epoch lie the fragments of a Gathor temple, with graves of Moslems by its side." Greeks, Romans, Egyptians, Nubians, Arabs, Crusaders—a score of races, an unending procession of monarchs, conquerors, and apostles, have left their monuments here. And, as if to assert its sovereignty, the Nile now "seems to turn all the laws of Nature upside down. . . . Flowing almost without a slope through deserts and swamps, it still does not evaporate: in summer, when other rivers dry up, it reaches its high water-level, reversing in Egypt the normal round of the seasons: less abundant than either the Congo or the Danube, it keeps going in much more difficult circumstances: crawling endlessly through rainless lands, it is, all the same, copious enough to supply the place of rain." And so a whole land lives upon its bounty: little wonder that of all "sacred" streams, it has been throughout history the most revered. At Assouan stands the supreme "Faustian" achievement in controlling and enriching all this plenty. To this, and to the whole amazing irrigation system from source to delta, Herr Ludwig devotes some of his most spirited pages.

C. K. A.



DISCOVERED BY CAPTAIN JOHN HANNING SPEKE IN 1862: THE RIPON FALLS, THE SOURCE OF THE NILE, AT THE MOST NORTHERLY POINT OF LAKE VICTORIA, NEAR JINJA, UGANDA.

The Ripon Falls, three hundred yards broad, at the most northerly point of Lake Victoria, were discovered by Captain Speke, who had Captain Grant as his only European companion, in 1862, and proved to be the source of the Nile. A bronze tablet on a nearby rock now records the achievement. Captain Speke's claim was disputed for a time, and he arranged to discuss the matter at the geographical section of the British Association in 1864. Unfortunately, the day before, he accidentally shot himself while out shooting.—[Photograph by Mrs. Ostler.]

only custom hinders from eating the man whose tortures again provide them to-day with passionate enjoyment." We were almost surprised to find, after this ingenious apology for cannibalism, that Herr Ludwig did not discover some special "tact and dignity" in the institution of slavery—which, however, he sternly castigates, and of which he paints a grim and realistic picture in Abyssinia. This writer on Africa would, we feel, be more persuasive if he were, on the one hand, less irritably scornful of the "blessings of civilisation," and, on the other hand, less naively credulous of the beauties and felicities of the primitive life. Let us not, however, charge him unfairly with this disproportion; for in one conspicuous instance at least—the Sudan—he is enthusiastically appreciative of the advantages which white civilisation and enterprise have brought to the oppressed inhabitants.

The faults to which we have called attention are, in our opinion, serious; but it would be a pity if they were an insuperable barrier between English readers and a book which abounds in interest and variety. "Misquoting slightly an old Arab scholar," writes Herr Ludwig, "we might say that the Nile flows four months through the wilderness (jungle, mountain and swamp), two months through the land of the blacks, and one through the land of Mohammed." Herr Ludwig conducts us with unflagging gusto through each contrasted phase. His first section takes us from the source, at Ripon Falls on Lake

* "The Nile: The Life-Story of a River from the Source to Egypt." By Emil Ludwig. Translated by Mary H. Lindsay. With twenty-nine Plates and Coloured Maps. (George Allen and Unwin; 76s.)



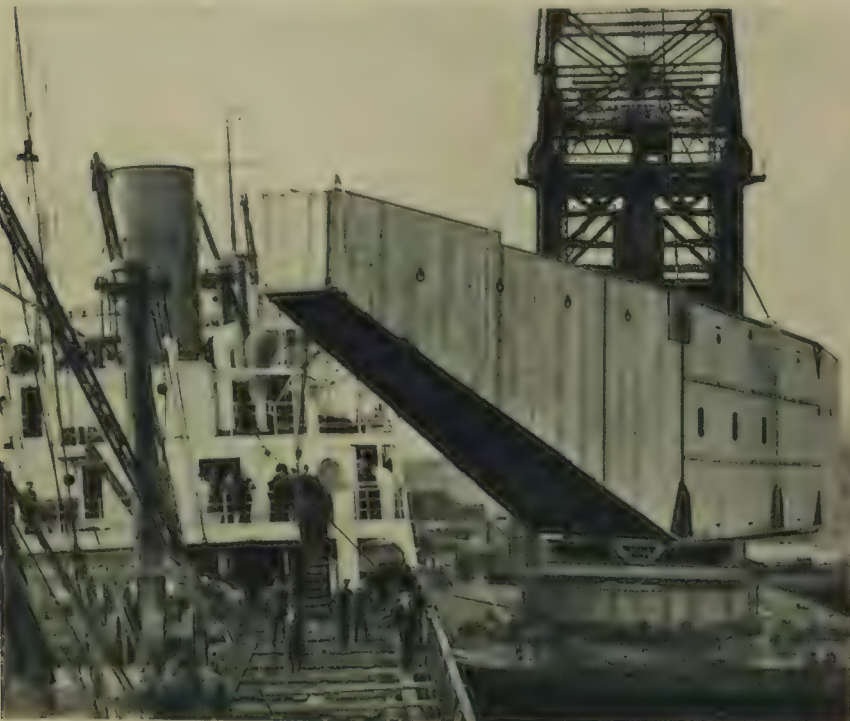
AN AERIAL VIEW OF THE FORTRESS BUILT TO HOUSE THE U.S.A. GOLD RESERVE—PROTECTED FROM ATTACK FROM THE GROUND OR AIR.

The United States Government recently built, in the heart of the Fort Knox Army Reservation, near Louisville, an impregnable fortress to house the gold reserve of the country. Every precaution to render the building safe against enemy attack or the activities of thieves has been taken. The storehouse is of layers of steel and cement which no bomb or shell could pierce; and the structure is surrounded by a reinforced steel fence which can be electrified.



AN ELEPHANT AS SANDWICH-MAN FOR THE GERMAN WINTER HELP FUND: A FEATURE OF THE BERLIN CAMPAIGN TO RELIEVE DISTRESS.

An amusing feature of the German Winter Help Fund Campaign was witnessed recently in Berlin. "Jenny," an elephant from the Berlin Scala, was paraded through the west end bearing posters with an appropriate inscription and accompanied by a keeper with a collecting-box. Needless to say, her appeal resulted in a steady stream of contributions. The poster reads: "I am very thick-skinned, but I can spare something for the Winter Help—and you?"



HOISTED ABOARD BY CRANE AT THE ROYAL ALBERT DOCKS: THE HULL OF IMPERIAL AIRWAYS' AMPHIBIAN "CAVALIER" SHIPPED FOR BERMUDA.

The Imperial Airways' amphibian "Cavalier" has been selected to operate the Bermuda-New York air service, which will be inaugurated in the New Year in conjunction with a machine belonging to Pan-American Airways. The eighteen-ton amphibian is being shipped in sections, and our photograph shows the packing-case containing the hull being swung aboard the Royal Mail Line's M.S. "Loch Katrine" by the giant crane at the Royal Albert Docks Basin.

NEWS EVENTS FROM HOME AND ABROAD: ITEMS OF TOPICAL INTEREST.



AWAITING INSPECTION BY MARSHAL GRAZIANI: THE SIKH BRITISH LEGATION GUARD AND DETACHMENT FROM THE 5/14TH PUNJAB REGIMENT LEAVING ADDIS ABABA.

The Sikh Legation Guard, and the detachment from the 5/14th Punjab Regiment which reinforced them a year ago, left Abyssinia recently, as there was no longer any need for their presence. Detachments of Italian Askaris and Eritrean troops were paraded at the station, and Marshal Graziani inspected the Guard before their departure, complimenting the commanding officer on their fine bearing. A question was asked later about this ceremony in the House of Commons.



SHOWING A CLOUD OF SAND KICKED UP BY A SHORT BURST: TRAINING AERIAL MACHINE GUNNERS AT ABU SUEIR, EGYPT.

Our photograph was taken at No. 4 R.A.F. Flying Training School at Abu Sueir, and shows how an aerial gunner is trained to handle his weapon at the ranges. It is interesting to note that the targets represent the silhouettes of attacking aircraft as they would appear in actual combat. The gunner has just fired a short burst and a cloud of sand kicked up by the bullets can be seen rising above the third target from the left.



A RELIC OF THE BATTLE OF WATERLOO DAMAGED BY FIRE: THE BARN OF THE FARM "LA HAIE SAINTE" IN FLAMES.

On December 12 a disastrous fire broke out at the farm of "La Haie Sainte," which figured prominently in the Battle of Waterloo. The efforts of firemen, who were summoned even from Brussels, succeeded in saving the farm itself, although the barn was destroyed. The farm protected the Allied centre during the battle, and was heroically defended by Hanoverian troops, a fact commemorated by an iron plaque erected by George IV. in 1827.



A PAGE FOR COLLECTORS.

HISTORIC PORTRAITS IN POTTERY AND PORCELAIN.

By FRANK DAVIS.

EUROPE has always employed sculptors to hand down to succeeding generations the features of its important men and women, and it is not surprising that when the infant pottery industry in England was slowly overcoming its early difficulties, some enterprising spirits should have endeavoured to multiply in earthenware representations of popular personalities. The difference between a tin-enamelled "blue-dash" dish of William III. and his Queen and the modern Coronation or Jubilee mug is one of technique and not of aim. I illustrate a few eighteenth-century portraits of great rarity and more than ordinary interest, both on account of their subjects and of their place in the development of the potter's craft.

At the beginning of the century the Staffordshire potters had evolved a whitish salt-glazed stone-ware which was a considerable advance upon the seventeenth-century slip-ware experiments of Toft and the brown stone-ware of Nottingham, and made use of it with ingenuity in such pieces as those of Figs. 1 and 5, which form part of the collection of Mr. Wallace Elliot. These and similar things have one quality in common—a robust insistence upon essentials. Add to this a highly developed rough peasant sense of humour, a complete disregard of airs and graces, and one has a fair notion of what was accomplished. A classic sense of design is lacking: these things spring from the soil and make no concessions to the educated taste of their period. They would hardly have been found in one of Lord Burlington's cabinets or in Horace Walpole's Gothic home at Strawberry Hill. None the less, they are racy masterpieces of their kind, and are English without the slightest trace of foreign influence.

The equestrian portrait of Fig. 5 represents George II. wearing the Order of the Garter and was made, without a doubt, to celebrate the Battle of Dettingen, fought on June 27, 1743—the last time an English monarch took the field in command of his army. History

has little good to say of him, but does not deny that he acquitted himself well enough on this occasion. To modern eyes he is here caricatured somewhat cruelly, but I am not so sure that the simple souls who bought him when he was fresh from the kiln necessarily found him such an exquisite joke, any more than the peasant of Southern Italy looks upon a gaudy, shoddy, meretricious statue of the Virgin in his parish church as a thing to be looked at with a superior smile. It is at least possible that they accepted this figure as a recognisable souvenir of a great man and of a great occasion, and regarded it with humorous but genuine affection.

With Fig. 1 the joke is obvious but not necessarily unkind. General opinion seems to agree that this admirably composed figure shows us none other than the Duke of Cumberland—"Butcher" Cumberland of Culloden—celebrating his victory by playing the bagpipes. Cumberland was not a particularly agreeable person, but his conduct in this affair of the '45 did not shock all his contemporaries as it did the more humane and thoughtful among them, and it is quite



2. WASHINGTON: AN EIGHTEENTH-CENTURY BUST OF CLASSICAL TYPE IN WEDGWOOD BLACK BASALT. (HEIGHT, 18½ IN.)

Reproduction by Courtesy of Messrs. Stoner and Evans.

possible to interpret this representation as a straightforward, rollicking commentary upon his prowess as a General in scotching rebellion rather than as an expression of popular contempt.

With the remainder of the illustrations on this page we are far removed from peasant art and its pawky,



5. ENGLISH WARE UNAFFECTED BY FOREIGN INFLUENCE: A SOMEWHAT NAÏVE SALT-GLAZE FIGURE OF GEORGE II. ON HORSEBACK—PROBABLY CELEBRATING THAT MONARCH'S PROWESS AT THE BATTLE OF DETTINGEN; ASCRIBED TO ASTBURY, AND NOW IN THE WALLACE ELLIOT COLLECTION. (9½ IN. HIGH.)



4. THE FIRST EARL CAMDEN: A FIGURE OF THE FAMOUS JURIST, IN CHELSEA PORCELAIN (GOLD ANCHOR MARK) OF ABOUT 1765; IN THE COLLECTION OF LORD AND LADY FISHER. (HEIGHT, 12½ IN.)



1. THE DUKE OF CUMBERLAND PLAYING THE BAGPIPES; EVIDENTLY AN ALLUSION TO THE BATTLE OF CULLODEN: A SALT-GLAZE FIGURE IN THE WALLACE ELLIOT COLLECTION.



3. A PORTRAIT HEAD OF THE DUKE OF CUMBERLAND IN EARLY CHELSEA; IN THE COLLECTION OF LORD AND LADY FISHER. (HEIGHT, 5 IN.)

academic tradition. The later Chelsea style—gold anchor mark, about 1765—appears to perfection in Fig. 4, a portrait of the first Lord Camden, his arm on a book which is supported on a classical pillar. Opinions may differ as to whether fine porcelain is a suitable material from which to make portraits of lawyers or statesmen—somehow it does not lend itself readily to a Roman gravity—but everyone will agree that if it is possible to be genuinely dignified, in porcelain (perhaps "monumental" expresses the quality better), it has been achieved in this case. The point is, I think, that by its very nature porcelain, with its delicate surface, is inclined to turn the most serious person into a fairy prince—and a very superior fairy prince, too: in short, the stuff has the defects of its marvellous qualities. The finer the quality the more fairylike the interpretation—a dictum which is illustrated very well by what is considered the finest portrait group of this character in existence—a Longton Hall equestrian figure of Ferdinand, Duke of Brunswick, who fought at Minden in 1759 and was made a Knight of the Garter immediately afterwards (Wallace Elliot Collection).

From such delicious and exquisite inventions we come down to sober yet eloquent prose in the black basalt bust of Washington from the Wedgwood factory. It is a grim material, yet was popular enough among our supposedly frivolous ancestors at the end of the eighteenth century. It is a straightforward portrait, very little idealised, quite frankly imitates the ancient tradition of Roman portrait heads, and as such must be judged from an entirely different point of view from the earlier pottery and porcelain pieces. Five examples provide a very limited selection from a vast series, but these five are the very best of their kind. The nineteenth century produced remarkable personalities, but by then the potters had lost their good taste. One could get together a portrait gallery of china figures without much difficulty, but the virtue is out of them.

genial naïvetés: both material and manner (and also manners) are polished and polite. In Fig. 3—which, with Fig. 4, belongs to Lord and Lady Fisher of Kilverstone, some of whose Dresden porcelain figures have already appeared on this page—is to be seen Cumberland again, this time interpreted by a modeller of the early years of the Chelsea factory; an idealised portrait in the best

RUBENS AND HIS CONTEMPORARIES AT THE ORANGERIE:

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"THE FOUR EVANGELISTS"—BY JACOB JORDAENS (1593-1678): A GROUP OF HUMBLE TYPES; PROBABLY PAINTED ABOUT 1655. Lend by the Louvre.



"HÉLÈNE FOURMENT WITH HER CHILDREN"—BY P. P. RUBENS (1577-1640): THE FAMOUS PAINTING OF THE ARTIST'S SECOND WIFE; DATING FROM ABOUT 1635.—[Lend by the Louvre.]



"A MOTHER AND DAUGHTERS"—BY CORNELIS DE VOS (1585-1655): A PORTRAIT IN THE ARTIST'S LATE MANNER (ABOUT 1645-51).—[Lend by the Metropolitan Museum, New York.]

UNDER the title of "Rubens and his Epoch," a very important exhibition of the seventeenth-century Flemish Masters is now open at the Orangerie des Tuileries, in Paris. It forms a sequel to the Early Flemish painters shown there last year. Rubens is represented by twenty of his greatest masterpieces, and his contemporaries or pupils by forty works in all. These disciples or collaborators include Van Dyck, Jordaens, the two Mompers, Brouwer, Snyder, Teniers, Susterma, Wildens, Cornelis de Vos, Breughel de Velours, Bouquet, d'Arthois, Boel, Bosschaert, Brill, D'Hondecoeter, Coninxloo, Coques, Eyt, Coovaerts, Haysmann, and Van Ex. Two Rubens have been lent from the Royal Collection at Buckingham Palace—"Man with a Falcon" and "The Farm at Lasken." While Van Dyck developed the courtly and chivalrous aspect of Rubens, the popular side was continued by Jacob Jordaens, who painted mythological figures as Flemish peasants and tended to envisage every scene in a solid, materialistic style. He had the same master as Rubens, Adam Van Noort, and shared Rubens' admiration for Caravaggio. His delight in homely types can be



"THE ABBÉ SCAGLIA"—BY ANTHONY VAN DYCK (1599-1641); PAINTED ABOUT 1634. Lend by Lord Camrose.



"JAMES STUART, DUKE OF LEINNOX"—BY ANTHONY VAN DYCK: A FAMOUS PAINTING DATING FROM ABOUT 1633.—[Lend by the Metropolitan Museum, New York.]

plainly seen in "The Four Evangelists." Rubens' painting of his second wife, Hélène Fourment, and her children is probably the best known of all his works. Only the three heads are finished, however, the rest of the picture being but sketched in; while the lightly indicated hands of a third child, Isabelle-Hélène, extended towards its mother from the right-hand side of the picture would seem to indicate that the painter contemplated enlarging it. "The Prodigal Son" is one of the finest genre paintings executed in entirety by Rubens himself. The parable is given a simple Flemish farmyard setting. Great interest attaches to the painting "Le Parc du Château." In the first place, it probably represents the castle of Steen, which Rubens bought in 1635; and the couple on the left may be intended for Rubens himself and Hélène Fourment, watching their guests amusing themselves. In the second place it is a remarkable anticipation of the Watteau spirit, with its blending of sensuous delight and a kind of gentle melancholy. As for the "Martyrdom of St. Stephen," it need hardly be pointed out that

(Continued above on right.)



"THE PRODIGAL SON"—BY P. P. RUBENS: A NOTABLE EXAMPLE OF THE ARTIST'S GENRE PAINTING; DATING FROM ABOUT 1618. Lend by the Musée Royal des Beaux-Arts, Antwerp.



"SLEEPING CHILDREN": A PAINTING TRADITIONALLY ATTRIBUTED TO RUBENS, THOUGH BELONGING TO A SERIES OF CHILD-PAINTINGS NOW THOUGHT TO BE BY VAN DYCK. Lend by Princess Radziwill-Trode.

17TH-CENTURY MASTERPIECES IN A PARIS EXHIBITION.

L'ORANGERIE. (OWNERS' COPYRIGHTS RESERVED.)



"LE PARC DU CHÂTEAU"—BY P. P. RUBENS: WITH A CASTLE WHICH IS THOUGHT TO BE RUBENS' OWN CASTLE OF STEEN. Lend by the Kunsthistorisches Museum, Vienna.

this might well be taken as an epitome of baroque painting. Cornelis de Vos, who may possibly have been a pupil of Rubens, is known chiefly for his portraits, in which he achieves clever revelations of character through the medium of all the external trappings of a sitter. Van Dyck is too well known in England to need any mention here.



"THE MARTYRDOM OF ST. STEPHEN"—BY P. P. RUBENS: THE CENTRE OF A TRIFTYCH; PAINTED ABOUT 1618-19, FOR THE ABBEY OF SAINT-AMAND-LES-EAUX. Lend by the Valenciennes Museum.



"JACQUELINE VAN CAESTE"—BY ANTHONY VAN DYCK: A WONDERFUL PORTRAIT WHICH HAS BEEN CUT DOWN AND PROBABLY HAD MINOR ALTERATIONS MADE IN IT. (c. 1617-18.) Musée Royal des Beaux-Arts, Brussels.

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

SOME CHEERING CONSIDERATIONS.

IF there is one class more than another that has the right to feel quiet but solid satisfaction at this season of rejoicing, surely those who hold this country's investments can claim to be that one. Throughout a year marked by an unusual succession of shocks and alarms, they have kept their heads and maintained their calm serenity in a manner that has been of the highest benefit to the nation, to those who rule it in these difficult times, and to its industries. They have very properly ignored the vaticinations of scaremongers who talked about possible panic when need for panic there was none; they have done much, backed by the steady confidence of the organisers of industry, to refute the less sensational but perhaps more devastatingly dismal prophets who for more than two years have been talking about an inevitable recession in trade and profits and prosperity; and they have several times set a good example to the City and its horde of jumpy professional operators by refusing to follow their lead when they put security prices down in anticipation of a flood of selling. Every time that this has happened, instead of that flood of selling making its appearance, it was found that, in fact, the real investor was taking advantage of the occasion to look for bargains, and quietly picking up securities that had previously looked too dear. Had it been otherwise, if nervous stock markets had been subjected to a stream of realisations by investors, the anxieties of the Government and of industry would have been immensely increased. As it was, the prestige of this country and of the British Empire as centres of confident stability in the midst of a world that is dominated, to an unprecedented extent, by hysteria and bitterness has been enhanced to such an extent that we have been treated to polite observations from the most unlikely quarters. That calmness throughout the December crisis, which impressed foreigners so deeply, could never have been achieved if nervousness on the part of investors had precipitated a sharp fall in the security prices' barometer.

A GOOD YEAR'S RECORD.

Investors have shown a sound instinct in this matter by paying little attention to the moods of the markets in securities, and keeping their eye on the basic underlying conditions of trade and industry. From this point of view, there is every reason for sustained confidence in the profit-earning capacity of our leading commercial and industrial companies. There is no visible slackening in the pace of recovery—or rather, as it should now be called, of advance. On the contrary, it has lately, if the measures applied to its pace can be trusted as accurate, shown some acceleration; so much so that some of the prophets who are always on the look-out for storm signals have been wondering whether it is not taking on the dimensions of a dangerous boom. As to this dismal contention, something will have to be said later on when we come to canvass the prospects for 1937. For the present we are concerned with the satisfaction with which investors can look back over the "year that's awa'." During it, the only sign of recession has been in the building trade as far as it is concerned with house-building, though this sign of decline, long prophesied as inevitable, has been largely compensated by the activity of industrial construction. On the other hand, the Government's rearmament policy has lately begun to tell as a stimulant to activity; and in its case there is some danger that it will make

industry so active that the already existing scarcity of skilled labour may be accentuated to an inconvenient degree, and that materials may be in so strong demand that their prices, which have during the past year risen substantially, may be carried up to a point that will cut into the profits; and if, as is possible, foodstuffs rise along with materials, a rising cost of living may necessitate increases in wages that will also eat into net revenues.

PROFITS AND COSTS.

So far, this rise in the price of commodities has had little appreciable effect on costs of production and of living, and the danger of its doing so in future

which work the agreements under which they are produced take a statesmanlike view of the position. If they do so, they will do their best to quicken output, not seeking an immediate advance from high prices due to scarcity, but working to promote consumption with a larger turnover and to prevent those wide fluctuations which are the bane of steady progress in business.

At the same time, such rise as takes place in commodity prices will increase the purchasing power of their producers and so provide a wider market for the finished articles, enabling the manufacturers to sell a larger output, and in this way counterbalance any rise in the cost of production by a larger gross income. For these reasons we need not yet be seriously alarmed as to the possibility of any inflationary movement in industry.

THE ADVERSE TRADE BALANCE.

In the meantime, this rise in commodities, as far as it has gone, has had the effect of increasing, to an extent that many people find alarming, what is usually called the adverse balance of our trade with other countries. During the first eleven months of this year we imported merchandise to a value of £766 millions and our total exports and re-exports were valued at £455 millions, leaving a balance due from us of £311 millions, which shows an increase of £69 millions on last year's figures during the corresponding period. As before, the bulk of the increase in the November imports was due to higher prices for food and materials, while the manufactured goods which form the greater part of our exports had not shown any appreciable advance in values.

Such a higher value of merchandise imports—"visible" imports, as they are often called—has been a feature of our trade position during many generations, and a similar feature has been shown in the trade returns of nearly all the highly developed countries, showing that there is nothing necessarily sinister about it. In these times, however, it has to be watched with some care, owing to the shrinking, during the years of depression, in the values of the "invisible" exports which we can set against it. These consist of the claims for interest and dividends that we can collect from debtors abroad and from the companies in other countries in which British capital has in the past been invested; and the earnings of our mercantile fleet and the premiums and commissions due to our insurance companies, banks, and finance houses for their services in insuring and financing property and trade abroad. What we really get from these sources of revenue is always to some extent a matter of estimate, and what we now want to know is whether there has been a sufficient recovery in

their yield, during this current year, to fill the whole of the wider gap between the values of imported and exported merchandise. A substantial advance may evidently be expected; for the rise in commodities which has raised the value of our visible imports has also increased the profits on British capital invested abroad in enterprises producing such articles as copper, tin, rubber, wool, wheat, and other metals and foodstuffs, to say nothing of the higher revenue from gold-mining which ought to have been won. Shipping has also shown, after a long period of depression, more capacity for giving a decent return to those interested in it; so that when the year's final balance is struck it may be found that we are not far, if at all, on the wrong side. Meantime, customers abroad have been acquiring purchasing power, which they ought to be ready to spend on our manufactures, if our industries are not too busy on home demands.

To Our Readers and Photographers at Home and Abroad.

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may be found to have been exaggerated. For what people who lay stress on this danger forget is the comparatively small part that the price of materials plays both in the expenses of industry and in the cost of food, clothing, etc., in their finished state as they are furnished to the consumer. Distribution and handling and transport make up the greater part of the ultimate cost; and as long as they can be kept comparatively steady by economies and good organisation, a considerable rise in materials can be witnessed without affecting retail prices materially. Moreover, there are other considerations which may rob the expected rise in commodity prices of some of the terrors that the prophets of reaction are fond of depicting. One is the considerable possible increase in the production of most of the materials in which scarcity is feared. In the case of metals this increase may be fairly rapid, especially if the controlling groups

This England . . .



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SCANDINAVIANS, Scots and the “Centurions of the Thirtieth” all made their mark on these northern counties and left them—essentially English! The old “estatesmen” or owner-farmers who held the land for centuries have disappeared, but their far-famed independence and almost fierce attachment to the “old ways” remain in the spirit of the people. Even the Herdwick sheep that dot the green shoulders of the hills are an ancient breed peculiar to these parts. The folk cling naturally to the traditional foods and, as an ale, Worthington ranks very high . . . for it also is brewed in the “old way.”



NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

THE FRENCH RIVIERA.

THE climatic attractions of the Riviera are very appealing at this season of the year to all who wish to escape from dull skies, fog and rain to brilliant sunshine and a clear atmosphere, to a coast bordered with fragrant

and third-class seats, but no sleeping accommodation; at approximately a single fare for the return journey, will be run from Paris to the Riviera on Jan. 6, 20, and 27, and Feb. 3, 17, and 24, tickets being available for forty days; and it may be noted further that the different resorts of the Riviera are linked up with Marseilles by a P.L.M. auto-car service, so that passengers anxious to avoid night travel can leave the train at Marseilles, sleep there, and go on to their destination the morning following.

Queen of the resorts of the Riviera, Monte Carlo, with its world-famed Casino, its magnificent terraces and fantastically beautiful exotic gardens, and its splendid International Sporting Club, will be at its brightest and best throughout the present season. The opera season opens on Jan. 24 with Wagner's "Ring," by the Bayreuth Opera Company, under Franz van Hoesslin, and "Tristan und Isolde" will be given on Feb. 2; whilst Auriol, Chaliapine, and other famous artists will appear during the season; the comedy season at the Beaux-Arts Theatre will be resumed on Jan. 21; Cortot gives a Chopin recital on Jan. 1; Sir Thomas Beecham conducts on Jan. 13; and Reynaldo Hahn at a Mozart Festival on Feb. 3; whilst other celebrities in the world of music to appear in Monte Carlo are Richard Strauss, Bruno Walter, Kreisler, and

Rachmaninoff. There will be a Christmas and a New Year Gala; from Jan. 18-26 an International Bridge Tournament; and Jan. 17 is the day of the Monaco National Fête. In the realm of sport there will be tennis club championship matches from Jan. 11 to 17; the Sixth International Championships of Monaco from Jan. 18 to 24; and an International Tournament for the Butler Trophy and the Beaumont Cup from Feb. 22 to 28; there will be play, under the auspices of the Monte Carlo Golf Club, for the Windsor Challenge Cup on Feb. 13, and for the Sporting Club Challenge Cup on Feb. 20; and the far-famed Monte Carlo Motor Rally will take place from Jan. 30 to Feb. 3.

Nice, the city by the sea, curving around the beautiful Baie des Anges, and with a palm-fringed promenade, the Promenade des Anglais, of exceeding charm, has its Casino Municipal, Casino de la Jetée-Promenade, and Casino de la Méditerranée, with their attractive programmes of operas, comedies, ballets, and concerts; whilst on the

sports side there are the steeplechase meetings in January, with such well-known races as the Grand Prix de Nice, the Grand Prix de Monaco, and the Grand Prix de Monte Carlo; tennis championship tournaments, golf, and, during March, international sailing regattas. Cannes, thoroughly deserving its French title of Ville des Fleurs, and with a popularity it owes in the first instance to a former Lord Brougham and Vaux, counts tennis, golf, polo, and yachting among its winter-time sporting attractions, its race meetings figure among the principal events on the Riviera, and first-class programmes are a feature of the Casino Theatre, with excellent cabaret at the Restaurant des Ambassadeurs. Mentone, by the lovely Bay of Garavan, and with the beautiful pine-woods of Cap-Martin near at hand, has a fine Casino, with a theatre. In January it will have an International Bridge Tournament, and during the season there will be an International Tennis Tournament and sailing regattas. Nowhere can a more enjoyable holiday be spent than on the Riviera.



WHERE WINTER IS BUT A NAME: THE BEAUTIFUL TERRACE OF THE MONTE CARLO CASINO, FROM WHICH THERE IS A DELIGHTFUL VIEW OF THE SEA AND COAST.

groves of orange and lemon, and masses of mimosa and gardens gay with violets and heliotrope, jonquil and jessamine; where avenues of palms remind one of tropic shores, and delightful walks along terraces strung together high up on the hillside, with fascinating glimpses of entrancing coastal scenery, allure one to healthful exercise in the open air.

Never were prospects brighter than they are this year for a successful season. Devaluation has lowered prices in France all round. Hotels, railway fares, and all incidentals are considerably cheaper for the English visitor to the Riviera, and special attractions in the way of travel are 30-day return tickets from London at about 30 per cent. reduction on the cost of two single fares, the tickets being available from London by any service on Saturdays, Sundays, and Mondays; ticket-holders are also allowed a 25 per cent. Wagons-Lits and Pullman reduction. Special corridor trains, with ordinary first-, second-,



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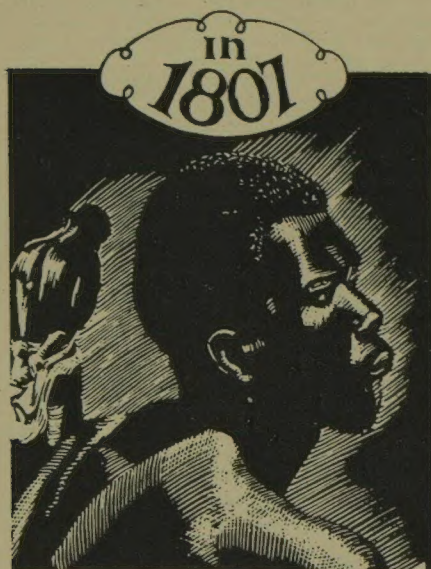
To sponsors of the very necessary Crusade for Child Safety, we commend the above practical suggestion. Children should no more be allowed to run across our streets than across our railway lines. In fact the former are the more dangerous because the traffic is more frequent. Children will be children, however

much instruction in road safety is given. They will sometimes be careless, impetuous and not look where they are going. Through a second's heedlessness they may lose life or limb on the highway; but there is no danger underneath it.



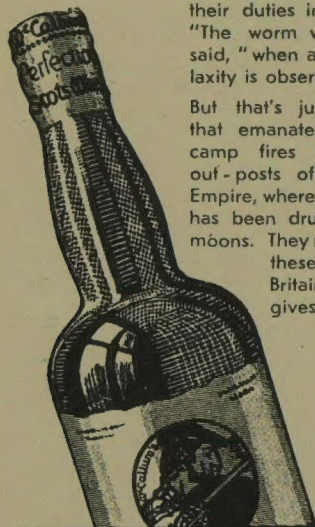
All who are interested in the Road question should write to the Cement & Concrete Association, Dept. A.D. 2612, 52, Grosvenor Gardens, London, S.W.1., for the illustrated booklet "Concrete Roads" which will be sent free on request.





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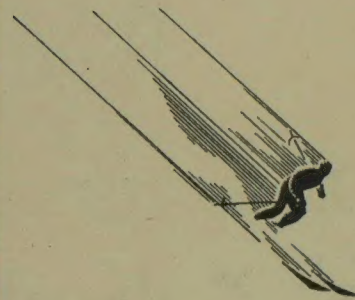
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THE PLAYHOUSES.

"THE BOY DAVID," AT HIS MAJESTY'S.

SIR JAMES BARRIE'S play is strangely uneven. It has moments of great beauty; also many moments of dullness. The author has conceived David as another "Boy Who Wouldn't Grow Up," and Miss Elisabeth Bergner emphasises this intention by striking attitudes reminiscent of Peter Pan. In fact, her exaggerated "principal boy" stance irritated me, and her sing-song delivery of the famous lament minimised what should have been a great moment. David is shown as a poet whose imagination is his buckler against the harshness of the world. Miss Bergner has her most delightful moments when David, boasting of his courage in strangling bears and lions, hesitates and wonders whether these deeds of valour were actually done in the broad daylight or only dreamt at night. Her performance still leaves in doubt those critics who wish to see an actress in several rôles before they acclaim her a genius. Sir James wrote this play for Miss Bergner when he had only seen her as Gemma, in "Escape Me Never." Obviously, the part was written to suit her personality. Miss Bergner, equally obviously, plays the part on Gemma lines. Mr. Godfrey Tearle is a magnificent Saul, and the scene in which David, not recognising him as the King, talks to him as a brother shepherd, has the true Barrie touch. Mr. C. B. Cochran has collected an "all-star" cast, but, apart from Miss Bergner and Mr. Tearle, few of the rôles are worthy of the artists. The scenes between David and Jonathan were spoilt by the affected utterance and sophisticated manner of Master Bobby Rietti. The part, obviously, should have been played by a sturdy, masculine type, to contrast with Miss Bergner's essentially feminine David. While not a major work, "The Boy David" should appeal to those prepared to take their imagination to the theatre.

"BUSMAN'S HONEYMOON," AT THE COMEDY.

Generally recognised as the best writer of detective fiction, Miss Dorothy L. Sayers brings her most famous creation, Lord Peter Wimsey, to the stage for the first time. Mr. Dennis Arundell's casual humour, as the great amateur detective, gives point to a dilemma, that would embarrass most newly-married husbands. It also suggests that would-be property owners would

be well advised to engage a surveyor to inspect the drains before concluding the bargain. The corpse of the previous owner would then have been discovered in the cellar long before the arrival of the bride. Which would have made it pleasanter for all, if less exciting for the audience! The play starts off slowly, for Miss Sayers is so anxious to show "there is no deception about it" that she plants clues with almost meticulous care. Detective fiction addicts will, however, have to admit at the *dénouement* that their author has played fair with them, and if they have not guessed the "Means, Motive, Opportunity" half-way through the second act, then the Criminal Investigation Department has lost nothing by their absence from Scotland Yard. Happily, theatre audiences are not exclusively composed of policemen, and most of the "fans" of Miss Sayers will find her play well up to the standard of her fiction.

BOOKS OF THE DAY.—(Continued from page 1176.)

Illustrated in Colour and Line by Marie-Madeleine Franc Nohain (Williams and Norgate; 2s. 6d.). The last of the quartet is a nice little nursery anthology with nice little drawings containing old rhymes and new, entitled "HERE WE COME A-PIPING." Edited by Rose Fyleman (Basil Blackwell; 2s. 6d.). As this is called "Book I," I hope there may be others to follow.

One type of "juveniles" (as publishers call them) relies largely for its external appeal on gaudily coloured covers and illustrations. In this kind we have two volumes of the new Treasure Trove Library—"THE PEARL FISHERS." And Other Stories. By Major Gorman, Percy F. Westerman, and Others. Illustrated by C. E. Brock, R.L. V. Cooley, and Others (Raphael Tuck; 2s. 6d.); also "COCKY AND CO." And Their Adventures. By Violet M. Methley. Illustrated by T. Cuneo (Tuck; 2s. 6d.). Messrs. Tuck can always be relied on to provide good fare! The same is true of those ever-popular old friends with new faces—"TUCK'S ANNUAL" (3s. 6d.), now in its thirty-ninth year of publication; and "FATHER TUCK'S ANNUAL FOR LITTLE PEOPLE" (3s. 6d.), which is in its seventeenth year. Equally alluring to the nursery public is the "Joyous Youth" Library, to which belong "CINDERELLA." And Other Fairy Tales (Tuck; 1s.), and "ADVENTURES IN ANIMAL LAND." By Rose Yeatman Woolf and Others. Illustrated by Edwin Noble and Others (Tuck; 1s.). The price of these well-produced books, with their clear print on a large page, and wealth of amusing pictures, in colour and line, is indeed wondrously moderate.—C. E. B.

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

SMITHFIELD Show at the Royal Agricultural Hall, Islington, had quite an interest for motorists as well as breeders of stock, on account of the various motors useful on farms which were exhibited there. This year chief interest in the mechanical section lay in the new Fordson tractor specially designed for row-crop work. This was publicly exhibited for the first time.

This new tractor combines many of the well-known Fordson advantages with design features adapting it for cultivating work on practically all crops planted in rows. Simple provision is made for varying the width between the rear wheels, and there is liberal ground clearance. The tractor is virtually a three-wheeler, a narrow front axle being mounted ahead of the tractor, with front wheels of castor-type fitted close together. Control is assisted by independently operated brakes, acting on the rear axles. These enable the driver to pivot the tractor on one wheel when making short turns. The new tractor will be available with steel wheels fitted with spade lugs, or with low-pressure pneumatic tyre equipment. Other Fordson-Tractors were shown on the Company's stand, and there was also an interesting type of double-deck cattle truck utilising Fordson chassis. Continuous shows of films illustrating modern farming methods were also presented.

The thousands of visitors who make sightseeing tours of Ford Works, Dagenham, now have still more complete arrangements made for their comfort and convenience. A special reception hall has been built. Adjoining the hall are a cinema and a café. Before inspecting the works, visitors may now spend half an hour watching an entertaining programme of films specially made for the Ford organisation, or take light refreshments in the café. The cinema, which accommodates an audience of 250, is believed to be the only one of its kind in this country. The projection apparatus and sound-reproducing equipment are of the latest type, fully enclosed for protection against fire. A special triple-cone moving-coil speaker is provided, while the glass-beaded screen is of the type used in the largest public cinemas, giving a brilliant, sharply-defined picture.



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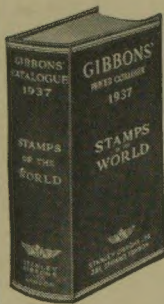
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THE Christmas mails bear the stamps of Christmas from several lands. Switzerland, the first to introduce such stamps, sold at a small charge over postal value for the benefit of kindly works of welfare for youth, sends another charming little group of four stamps this month.



SWITZERLAND:
A CHRISTMAS CHARITY
STAMP.

M. Courvoisier, the painter of Geneva, has added three to his portrait gallery of the young ladies of the cantons, and Karl Bickel presents a fine portrait engraving of Hans Georg Nägeli, the composer.

Another attractive series of children's stamps is in circulation this month in Luxemburg. There are six values bearing a pleasing picture of Wenceslas I., the first Duke of Luxemburg (1353—1383).

New Zealand's "Health" stamp should prove a popular one this year, with its happy, smiling child's head in a lifebuoy frame, with a background showing some of the welfare work for children in the Dominion. There is a tremendous growth of interest in stamp collecting in New Zealand, and the "Chambers of Commerce" issue described in this page last month, was sold out at the post offices in a few days.

The services of a famous Englishman to China are recalled by a set of four handsome stamps from Peiping. They commemorate the fortieth anniversary of the Imperial Chinese Post in 1896, in which the late Sir Robert Hart was the leading spirit. The stamps are beautifully engraved and show the quality of the work the Chinese Bureau of Engraving and Printing can do. The designs are appropriate. The 2 cents. orange depicts a camel caravan, with monoplane in flight overhead, a mail steamer at left, and, at the right, a locomotive and a junk. The 5 cents. green shows the harbour of Shanghai, with mail steamer; overhead a biplane. The G.P.O., Shanghai, is seen on the 25 cents. blue, and the Ministry of Communications, Nanking, on the \$1 scarlet.



CHINA:
THE PORT OF SHANGHAI.

France now offers a set of four portrait stamps printed intaglio as Charity stamps, the surtax going to the fund for the relief of Unemployed Intellectuals. They are of the large transverse oblong style, each with the portrait of a celebrated "intellectual," the portraits being Jacques Callot (20 centimes brown), Hector Berlioz (40 centimes green), Victor Hugo (50 cents. chestnut), and Pasteur (1 franc 50 cents. blue).

Two stamps from Greece mark the occasion of the transfer of the remains of King Constantine and Queen Sophia to be reburied at the royal burying ground of the Greek kings near Athens. They are of large size, bearing a good portrait of Constantine in colour, within a mourning border of black which extends over the perforated margin. Of the 3 drachmae brown five millions were printed, and of the 8 drachmae blue, two millions.



GREECE:
MOURNING STAMP OF KING
CONSTANTINE.

New stamps have long been in preparation for the great French possession of Indo-China. They are just issued in two series, one for use in Annam, and the other for Cambodia. The first series introduces H.M. Bao-Dai of Annam to the postage stamp-portrait gallery, and the second series presents King Sisowath Monivong of Cambodia. The portraits are finely engraved, one by J. Piel, and the other by A. Delzers, of Paris.

Although not an exhibition stamp, the Jubilee Exhibition at Johannesburg has probably inspired the artist of the new 1½d. stamp of the Union of South Africa. The scene is at the gold mines, with the golden city of Johannesburg in the background. The main design is in blue-green, but the skyscrapers of the city and aeroplanes overhead are in gold.



SOUTH AFRICA: GOLD MINES, WITH JOHANNESBURG
IN THE BACKGROUND.

gleaming in the South African sun. The South African stamps are collected in pairs because stamps in a sheet are inscribed alternately in English and Afrikaans, as illustrated.



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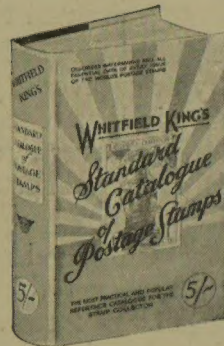
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Here are some of the regular Features

"OUR NOTEBOOK": A Page Essay, by Arthur Bryant, M.A., F.R.Hist.Soc., on Current Events.

BOOK REVIEWS: A whole-page review of the Book of the Week, by C. K. Allen, and a page dealing with other important books, by C. E. Byles.

ARCHAEOLOGY: An article and photographs of interesting recently discovered objects.

ART: A page article by Frank Davis, on objects of interest to modest Collectors. Also, photographs of paintings by Old and Modern Masters.

WORLD OF SCIENCE: A page article on NATURAL HISTORY, by W. P. Pycraft, F.Z.S., with illustrations.

WORLD OF THE THEATRE: A fortnightly page Essay on the THEATRE, by Ivor Brown.

WORLD OF THE CINEMA: A fortnightly page, reviewing the latest films, by Michael Orme.

PLAYHOUSES: Reviews of new plays.

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